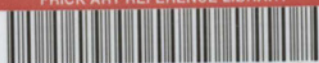




FRICK ART REFERENCE LIBRARY



3 1072 00109028 3



COMPANION

TO THE

BRYAN GALLERY

OF

CHRISTIAN ART:

CONTAINING

CRITICAL DESCRIPTIONS OF THE PICTURES, AND BIOGRAPHICAL
SKETCHES OF THE PAINTERS;

WITH AN

INTRODUCTORY ESSAY, AND AN INDEX.

BY

RICHARD GRANT WHITE.

539 Broadway

NEW YORK:

BAKER, GODWIN & CO., PRINTERS,

CORNER NASSAU AND SPRUCE STREETS.

1853.



New York (City),
Bryan gallery of Christian
art.

C
N48
C
B384c
1853

COMPANION

TO THE

BRYAN GALLERY

OF

CHRISTIAN ART:

CONTAINING

CRITICAL DESCRIPTIONS OF THE PICTURES, AND BIOGRAPHICAL
SKETCHES OF THE PAINTERS;

WITH AN

INTRODUCTORY ESSAY, AND AN INDEX.

BY

RICHARD GRANT WHITE.

Given to the N.Y. Historical Society,
New York City, in 1867.

see History of the Metropolitan Museum
of art, by W. E. Howl, 1913. p. 43-45

NEW YORK:

BAKER, GODWIN & CO., PRINTERS,

CORNER NASSAU AND SPRUCE STREETS.

1853.

COMPANION

FRANK A. GALLERY

FRANK A. GALLERY

LIBRARY

NEW YORK

PREFACE.

Hise, Massillon, Ohio
THE Proprietor of the Bryan Gallery having requested the author to prepare a Hand-book for it, he undertook the task with pleasure; but, though not altogether without experience in such labors, he did not foresee either the extent of the demand which the work would make upon his time, or the great satisfaction which would accompany the study needful for the proper appreciation of the pictures which he was called upon to describe. The product of his labors seems comparatively small in bulk; but only those who have the knowledge given by experience can judge correctly of the time and the labor required for such a close examination and comparison of nearly two hundred and fifty pictures as must be made before a proper description of them can be written, or for the collection and condensation of materials from various quarters for the preparation of succinct biographical notices of one hundred and

fifty painters. The author's aim has been no more ambitious than to present such a description of the pictures as would insure a readier apprehension of the designs of the painter, and such criticisms as would suggest reflection upon their intrinsic and distinctive merits and characteristics. The biographical notices of the painters cannot fail to be welcome to those who think with RICHARDSON, that "when one sees an admirable piece of art, it is a part of the entertainment to know to whom to attribute it, and then to know his history."

This Gallery has, in its historical character, an importance not possessed by any other ever opened to the public in this country. The rise and progress of each of the great schools, the Italian, the German, the Flemish, the Dutch, and the French, can be traced by characteristic productions of those schools, in all the stages of their development, which hang upon these walls. This peculiarity of the Collection is almost of equal importance with the intrinsic beauty and excellence of a large portion of the works which compose it. It will be noticed elsewhere, that the author declines to express any opinion upon the authenticity of the many pictures here which bear some of the greatest names in art; but he wishes it to be understood that he does this solely

on account of his entire want of confidence in his ability to speak with the least authority upon that subject. It is almost needless to say that the intrinsic merits of a work of art have nothing to do with the question whether it was painted by this or that artist; and it is to the consideration of these merits that the author has confined himself, except in two or three instances in which the authenticity of the works seemed to be determinable by induction. The knowledge necessary to determine the authenticity of pictures from the manner in which they are painted, involves long and close comparative study of the best and the historically authenticated works of the masters to whom they are attributed; without which no one can, with any semblance of reason, pretend to decide such questions. Of this study, the proprietor of this Gallery has had the advantage. From his knowledge of the mechanical part of the art, and his extended opportunities for the observation of the works of the Great Masters in Europe, he was, aside from his cultivated taste, eminently qualified for the labor which he assumed, and the admirable result of which is now before the public. Indeed, not the least interest which attaches to the Collection arises from the manner in which it was made. Mr. BRYAN has bought and

cleaned his pictures himself; and of those which he thus laboriously brought to light, he has rejected six for every one which now hangs upon his walls. But, in spite of his unwillingness to appear in the character of an expert in old paintings, the author would not do himself justice, to say nothing of justice to the Collection and its proprietor, did he not state that his confidence in the correctness with which the works have been attributed to the various Masters whose names they bear, as well as his admiration for the intrinsic beauty of most of them, and his interest in the Collection as a whole, has increased, *pari passu*, with his study of the paintings.

The author is well aware that his labors will prove in many respects unsatisfactory to those who may visit the Gallery frequently enough to obtain a just appreciation of the treasures it contains. Much more might have been said about many of the pictures: but it was desirable to compress the work within a cheap and convenient form; and more detail would have prevented conformity with this design. To one person, however, the Companion must justly and reasonably appear more unsatisfactory than to any other; and this is the proprietor himself. For, as the accomplished Mrs. JAMESON says,—

“Not only it is impossible to flatter, but impos-

sible even to satisfy the proprietor of a fine collection, by any catalogue *raisonné* of his pictures, however accurate or laudatory; and this for reasons which have nothing to do with the mere pride of the owner in that which is his *own*, but with worthier and deeper feelings, in which we can truly sympathize. All who possess fine pictures, and really love them, are familiar with minute beauties, which it is a mortification to have passed over. Every good picture (by which I mean every picture which has something good in it) is not mere surface and color; it has a *countenance*, like the countenance of a friend, or a lover, of which certain expressions are revealed only to certain eyes at certain moments. Then, there are the associations of long acquaintance; accidental gleams of lamp or sunshine have lighted up the shadowy nooks, and startled the eye with revelations of hidden beauty and meaning;—or in hours of lassitude and sorrow—hours when the “fretful stir unprofitable” of this painful, actual world, has hung heavy on the spirit—the light breaking from behind the trees, or far-off distance, stretching away, away, and leading the fancy after it, till it melts into Elysium,—or rural groups—revellers of satyrs or clowns—or face of pure-eyed virgin or serene saint—has arrested the troubled course of

thought, and stamped a consecration on certain pictures, which it would be a pleasure to see commemorated, but which no accidental visitor can enter into."

"And then, again, there is some one favorite picture preferred, not so much for its intrinsic merit, but because it has been obtained with difficulty,—has been competed for, conquered from some rival amateur,—or it is a recent acquisition, and "the honeymoon is not yet over,"—or it has been picked up for a trifle, and turned out a prize,—or it has been rightfully or wrongfully doubted and abused, consequently has assumed an exaggerated value and importance in the mind of the possessor, even from the force of contradiction—who knows? Now, one cannot well put these delightful *dilettante* fancies into a catalogue *raisonné*; but how truly, deeply, cordially, one can understand and sympathize with them!"

From that overweening confidence in the supreme excellence of every work in their possession which most owners of collections of pictures exhibit, Mr. BRYAN is singularly free; and the frankness with which he points out an intrinsic defect or an injury which accident or time has done to one or another of his paintings, is as delightful as it is rare, and begets

a confidence in his judgment when he speaks with unqualified praise with regard to any. On only one point does the reader need to be protected from a misunderstanding of the terms of praise, which, on the authority of the proprietor, are bestowed in these pages upon any work in the Collection. When it is said of a picture that no finer exists, it must not be understood that a *more important composition* of the Master does not exist, but that the specimen here, exhibits his highest *quality* of excellence. Thus, there is one picture by TENIERS which contains more than twelve hundred figures; but the reader will easily understand that the *Parable of the Laborer* in this Collection, which contains but ten figures, may be an equally beautiful and characteristic exhibition of the painter's power of embodying character, his delicacy of touch, his pure rich color, and his distribution of light.

It has been the aim of the proprietor to collect a gallery which should not only give pleasure to casual visitants, but afford efficient aid to the student of the history of Art: if the author have accomplished anything in this Companion which will in any degree further that design, he will be content.

a confidence in his judgment when he speaks with
unqualified praise with regard to any. On only
one point does the reader need to be protected from
a misunderstanding of the terms of praise, which
on the authority of the proprietor, are bestowed in
these pages on any work in the Collection. When
it is said of a picture that no fault exists, it must not
be understood that it is a perfect work of art,
of the Master does not exist, but that there is
none, within his highest quality of execution.
There is one picture in the Library which contains
many of the qualities which the artist has
with only a few exceptions, that the artist of the
Library in this Collection, which contains but one
picture, may be an equally beautiful and character-
istic exhibition of the painter's power of embodying
character, his mastery of colour, his painter's colour,
and his distribution of light and shadow.
It has been the aim of the proprietor to collect a
Gallery which should not only give pleasure to the
eye, but also afford aid to the student
of the history of art. If the reader have become
familiar with the Collection which will in
any degree further that design, he will be content.
The proprietor has no other aim. The reader
will find in the Collection of pictures, which are
now in the possession of the proprietor, a

INTRODUCTION.

HOGARTH has a great many imitators in his contempt for the works of the Great Masters of Painting. There is this difference, however, between him and those who affect to adopt his taste: he, by an overweening vanity and trust in his great talents, was led to assume an indifference to the great painters of the past, which ended in making him ridiculous in spite of his ability; they, by a more overweening vanity and trust in their great ignorance, assume a like indifference, which makes them ridiculous by reason of their stupidity. How absurd to assume, because they do not find at once all the beauty in a great painting which the world has seen in it for centuries, that therefore mankind for centuries has been wrong, and they alone are right! But beside these persons, there are many others, of intelligence, and but a modest confidence in their powers of appreciating art, who regard the claims of the Old Masters to superiority, at least with suspicion; and who think that it is unreasonable to deny that the art of painting must have kept pace with the world's advance in other respects, and that it is not to be believed that painters were of necessity more skillful three hundred years ago than they are now. They are right in one of these assumptions, and wrong in another. It is true, that there is no reason that painters should have been more accomplished in past than in present times. There has probably been an equal proportion of indifferent painters in the world ever since the revival of Art. Hundreds, thousands of

painters have passed away into oblivion, and their works have followed them. It is only the great men and the great works of each age which have borne unharmed the wreck of time, and stand lifting their heads above the sea of oblivion which has overwhelmed their contemporaries. As HAZLITT pithily remarked of the works of the painters of ages past to which the world does reverence, "They are not good because they are old, but old because they are good." Were it not for their superiority, they would not have survived, to command, through centuries, the admiration of successive generations of men. Common law is the fruit of the common sense and the common perception of justice in mankind, which is attained through the experience of ages. Just this common consent of the world it is, which has set the acknowledged stamp of greatness upon RAPHAEL and RUBENS and MURILLO and POUSSIN, and their fellows. Just so, the common sense of beauty in succeeding ages will set its mark upon the great painters of the present day, when the mass of their contemporaries will long have been forgotten. The exclusive admirer of modern Art, if born two hundred years hence, would, for the same reasons which influence him now, refuse then to admit the superiority of the very painters whom now he glorifies. Mrs. JAMESON quotes aptly, and writes justly, when she says :

"It has been truly said, that if we now possessed painters who were really equal to RAPHAEL, VAN DYCK, TITIAN, CLAUDE or TENIERS, 'yet they could not, nor ought they to, be thought of in the same manner, because there could not be the same proof of it, nor the same confidence in the opinion of a man and his friends, or of any one generation, as in that of successive generations and the voice of posterity. If it be said that we pass over the faults of the former, and severely

scrutinize the excellences of the latter, this is also right and necessary, because the one have passed their trial, and the others are upon it. If we forgive or overlook the faults of the ancients, it is because they have dearly earned it.' On the other hand, the cant of ignorant depreciation has done more harm, has fostered more self-conceit and more carelessness among our living artists, than the adulation of certain partisans and admirers: it has made them, while they worked for money, despise opinion; and they have helped to deprave the taste they have in their hearts despised. How seldom have the most distinguished of the men I have alluded to, painted up to their own power!"

Sir JOSHUA REYNOLDS says, with a true perception of that which goes to form the truly great in Art, that "the duration and stability of the fame of the old masters of painting is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every cord of sympathetic approbation."

That our taste needs the invigoration which is imparted by the contemplation of that which has had the strength to live for ages, is too plainly evident in the character of most of the pictures painted for our Art Unions, our fashionable picture marts, and our legion of illustrated works. Feebleness, and its sure accompaniment, exaggeration, are the chief expression of these inane productions. Floras and Doras, with big eyes and little mouths, big arms and little hands, big busts and little waists, big bustles and little feet; manikin men, all forehead and *favoris*; portraits of homely old women flattered, in Books of Beauty, into a conventional prettiness and unnatural youth, far more repulsive than their own actual uncomeliness: such are the works of art which 'sell.' These be thy Gods, O Israel! "No wonder that

the admirers of such should think the Delphic Sibyl 'masculine,' and denounce the Hours in GUIDO'S *Aurora* as 'coarse.' " We are too apt to seek in pictures only one of the appliances of wealth and luxury, or the food for a marrowless dilettanteism, or else the petty enjoyment of looking at elaborately smooth representations of pretty people. And even if we get beyond this, we are inclined to demand of every picture that it shall be perfect in all points—composition, form, expression, color, light and shade, costume, everything. We turn away with a sneer from a work miraculous in *chiaroscuro*, because the figures are fat and have big noses. We are untouched by the most pathetic expression, because of a badly foreshortened limb. We are blind to the most charming effects of color, and the happiest disposition of light, because there is an anachronism in dress. What preposterous folly! There is an English print of a picture, the subject of which is *Boaz and Ruth*, in which BOAZ wears top boots and a body coat, and RUTH a chip hat and muslin slip. Droll as this extreme anachronism is, the picture might be a jewel of art in spite of it. There are no such things as perfect pictures. Every school has its characteristic defects as well as its peculiar excellence; and every painter, his individual faults, as well as his particular merits. RICHARDSON, whose knowledge, taste, and genuine warmth of feeling placed him so far above mere connoisseurship and dilettanteism, said :

"If in a picture, the story be well chosen and finely told, at least, if not improved;—if it fill the mind with noble and instructive ideas, I will not scruple to say it is an excellent picture, though the drawing be as much short of precise correctness as that of CORREGGIO, TITIAN, or RUBENS; the coloring as disagreeable even as that of POLIDORE, BATTISTA FRANCO, or MICHAEL ANGELO: nay, though there is no other

goodness but that of coloring and the pencil, I will venture to call it a good picture—that is, that it is good in these respects:—in the first instance, here is a fine story artfully communicated to my imagination, not by speech nor writing, but in a manner preferable to either of them: in the other, there is a beautiful and delightful object, and a fine piece of workmanship, to say no more of it. There never was a picture in the world without some faults, and very rarely is there one to be found which is not notoriously defective in some of the parts of painting. In judging of its goodness, one should pronounce it such in proportion to the number of the good qualities it has, and their degrees of goodness. I will add that, as a philosopher, one should only consider the excellency we see, and enjoy that, as being all belonging to it; no more regretting what it has not, nor thinking of it so much as to diminish our pleasure in that it has, than we do want of taste in a rose, speech in a picture of VAN DYCK, or life in one of RAPHAEL."

To correct the defects of taste at which we have glanced, we could desire no better kind of discipline than the thoughtful contemplation of a collection of old pictures of merit, formed with the unprejudiced, truly catholic taste which has guided the proprietor of this Gallery. And let not those who can admire the productions of the mature and palmy days of art, sneer at its feeble efforts, made when it had just become conscious of its heaven-born inspiration. A brilliant modern writer upon Art, and one not in the least inclined to yield unduly to the claims of antiquity—Mr. RUSKIN—has well said, that "the early efforts of CIMABUE and GIOTTO are the burning messages of prophecy, delivered by the stammering lips of infants." One of the finest features in this

Gallery, and one which it has in common with no other private collection in the world, is the opportunity which it affords, of tracing the development of the different schools from the earliest ages. When the visitor looks at some cold and formal composition, he should not turn away and wonder why such rubbish is preserved, but should remember that "there are pictures of little intrinsic beauty or merit, which yet have great value and interest; they mark the transition from one style to another, or they mark a particular phase in the life of the individual painter, or they illustrate a certain aspect of faith, of civilization, of morals, in the country which produced them. Boundless, beyond what the uninitiated can imagine, are the associations connected with a taste for the Fine Arts!—the widening of the horizon round us, as knowledge grows out of love and the clear vision perceives and embraces the relation which exists between things apparently distant and dissimilar! But do such taste, such knowledge, such extended vision, come at once, or by chance? They are more frequently the acquisition of a whole life."

This brief introduction, made up, in part, from the thoughts of others, has been written chiefly from the sense there should be a threshold over which to pass into such a gallery; and with the hope of doing somewhat to direct the attention of those who have given little thought to Art, to the remarkable opportunities which the Collection affords for the acquisition of knowledge and the cultivation of taste in the art of painting. The author sincerely trusts that it may be the means of imbuing with this knowledge and taste, thousands of his countrymen who, but for the tact, the knowledge, and perseverance of Mr. BRYAN, would never, perhaps, have worshipped at the shrines of the Great Masters of the past.

WORKS CONSULTED

IN

THE PREPARATION OF THIS VOLUME.

- Abregé de la Vie des plus fameux Peintres, par *D'Argenville*.
3 vols., 4to. Paris: 1745.
- Biographie des Peintres Flamands et Hollandais, par *C. H. Balkema*.
8vo. Paris: 1844.
- Histoire des Peintres des toutes les Ecoles, par *M. Charles Blanc*.
4to. Paris: 1849.
- Dictionnaire des Monogrammes, &c., par *Francois Brulliot*. 3 vols.
4to. Munich: 1832.
- Biographical and Critical Dictionary of Painters and Engravers,
by *Michael Bryan*; edited by *G. Stanley*. 8vo. London:
1849.
- Vie des Peintres Flamands et Hollandais, par *Descamps*. 3 vols.,
8vo. Marseille: 1842.
- Nouveau Dictionnaire Historique, par *Chandon and Delandine*.
13 vols., 8vo. Lyon: 1804.
- Guide des Amateurs de Peinture, par *Gault de St. Germain*.
8vo. Paris: 1835.
- The Fine Arts; their Nature and Relations. Descriptive criticisms
of certain pictures of the Italian and French Schools, by *M.*
Guizot; translated by *G. Grove*. 4to. London: 1853.

- Criticisms on Art; and Sketches of the Picture Galleries of England, by *William Hazlitt*. 2 vols., 8vo. London: 1843.
- The Schools of Painting in Italy, from the German of *Kugler*; edited by *Sir Chas. Eastlake, P. R. A.* 2 vols., 12mo. London: 1851.
- Storia Pittorica della Italia, dell' *Abbate Luigi Lanzi*. 3 vols., 4to. Bassano: 1795.
- Dictionary of Spanish Painters, by *A. O'Neil*. 2 vols., 8vo. London: 1833.
- A Collection of Fac-similes of Rare and Curious Prints, &c., by *Wm. Young Ottley*. Folio. London: 1826.
- Dictionnaire des Peintres Espagnols, par *F. Quillet*. 8vo. Paris: 1835.
- Histoire de la Vie et des Ouvrages de Raphael, par *M. Quatremère de Quincy*. 8vo. Paris: 1833.
- The Works of *Jonathan Richardson*. 4to. Strawberry Hill: 1792.
- Some Account of the Statues, Bas-reliefs, Drawings and Pictures in Italy, &c., by *Mr. Richardson, sen. and jun.* 8vo. London: 1722.
- L' Abecedario Pittorico, da *Francesco Solimena*. 4to. Napoli: 1733.
- Le Vite dei piu eccellenti Pittori, Scultori, e Architetti, da *Giorgio Vasari*. 3 vols., 8vo. Fiorenza: 1568.

* * The statements with regard to the authenticity and the history of pictures, which will be found scattered through the volume, in this type, and designated by this mark, are made not upon the authority of the author, but on that of the Proprietor of the Collection.

COMPANION
TO THE
BRYAN GALLERY OF CHRISTIAN ART.

BYZANTINE SCHOOL.

STRANGE as it may at first appear, we have in the stiff, soulless, ill-colored works of the Byzantine School, the only perpetuation, by direct descent, of the great Greek School of art. Byzantium (Constantinople) received within its imperial walls the Greek painters and sculptors who sought there the support which wealth and power alone could afford to art. It was not more than two hundred years after CONSTANTINE had made it the capital of the Eastern empire, that the style of its painters asserted a supremacy,—superiority it could not be called,—throughout Christendom. All the grace and expression of old Greek art had faded from the traditionary rules which governed its only representatives; and their works became the mere mechanical filling up of set formulas, in which the individual thought of the painter had no expression, and which therefore could do nothing to perpetuate his name. The use of the productions of this School as the incentives to devotion, if not the objects of it, in the dark ages, caused its never-varying representations of sacred subjects to be finally received as types, from which, in all their rigid

gracelessness of form and hideousness of color, the faithful would admit of no variation. And this feeling with regard to sacred subjects extended itself into the most glorious era of the art. Thus, there exists in the Museum of Berlin a *Pietà*, the original of which is by the great GIOVANNI BELLINI, the founder of the Venetian School; but this copy has been reproduced in Byzantine style for devotional purposes. Such being the sentiment of those ages, and the patrons of painting being almost exclusively church dignitaries, or others who sought fitting adornment for churches, convents, chapels, or oratories, it is not surprising that the art divested itself slowly and painfully of the religion-rivettèd fetters of superstitious custom, and that the traditional types and compositions of the Byzantine School can be traced through the works of all the great modern regenerators of the art, even into the majestic creations of RAPHAEL.

1. Virgin and Child.

The Virgin, clothed in a rich crimson drapery which covers the head, holds the infant CHRIST on her right arm. The child has a gilt globe in his hand. Over his head is seen the date of the picture, **MXC**. Traces of the antique Greek type are to be found in the Virgin's face; but the picture is utterly without life or spirit. It is painted upon a heavily gilt ground.

* * It was brought from the East by the celebrated artist, PAPETTI, who was sent to Greece and Turkey by the French government.

No. 16 is another and a very interesting specimen of this School.

ITALIAN SCHOOL.

GUIDO OF SIENNA.

CIMABUE is generally spoken of as the first to raise the art of painting from the depths to which it sunk in the dark ages ; but GUIDO of SIENNA, who not less than CIMABUE, showed an individual conception of a higher style of beauty than that adopted universally in his day, was in the maturity of his powers before the latter was born. Nothing is known of him beyond the few of his works which have escaped the ravages of time, which inform us that he painted them about A. D. 1220.

2. A Virgin and Child, with four Saints.

The Virgin is sitting, with the infant Jesus standing on her knee. On each side of her are two Saints. All the figures have the circular, foliated aureola around the head ; that around the head of the holy child including a cross within the circle. The figures are formal, and the heads tame ; but there is an expression of infantine sweetness in the face of the child. The painting is upon a gold ground ; the finely disposed draperies of the figures are adorned with rich gold borders ; and under the feet of the Virgin is a richly figured carpet, worked in the highest style of the painter's epoch.

* * This picture is in perfect condition, and is from the renowned collection of M. ARTAUD DE MONTOR, in the account of which it was engraved. It is described in the work of GAULT DE ST. GERMAIN (p. 51).

CIMABUE.

This painter, the first of the Florentine School, was born of a noble family in Florence, about A. D. 1240. He is said, upon not very reliable authority, to have been the pupil of GIUNTA, the Pisan. But it matters not who was his instructor: his only claim to the consideration of posterity rests upon his ability to forget a little of what he was taught, and to rise somewhat above it. After his first, feeble steps, the art advanced rapidly. He died in the beginning of the fourteenth century.

3. Virgin and Child, with Saints.

The Virgin sits, holding the infant JESUS. Ranged on either side are ST. JOHN, ST. PETER, ST. PAUL, a Bishop, and two Angels. The child holds a bird. In a small superior compartment the Saviour appears, holding a book, and giving his benediction. This picture shows on all points rather a deterioration from the style of GUIDO than an advance.

* * * From the collection of M. ARTAUD DE MONTOR. Described by GAULT DE ST. GERMAIN, (p. 52.) All from M. DE MONTOR'S coll. have been engraved.

GIOTTO.

GIOTTO DI BODONE, sometimes called AMBROGIOTTO, was born at Vespignano near Florence, in 1276. He was the son of a shepherd, and became the pupil of CIMABUE. He soon surpassed his master in the blending of his tints, and the symmetry and correctness of his design. Many of his works possess great positive merit, irrespective of the early age in which they were produced. He painted portraits as well as sacred compositions. Among others, one of DANTE in the Chapel of the Podesta, at Florence; which, after having been two centuries covered with whitewash, was recently brought to light. He died in 1336.

4. Knights at a Tournament.

"In the centre, Glory, standing upon a sphere, holds in one hand a sword, and in the other a statue of Love darting an arrow. Trumpets issue from the globe. Around the Goddess, mounted knights raise their hands and take the oath; they represent the different populations of Italy, wearing their various coiffures and costumes. This picture, somewhat rudely painted, and destitute of harmony, is still

one of those cited by GAULT DE ST. GERMAIN (p. 54) as displaying the type of the master. The horses show that the artist did not study nature very closely; the landscape, besides, is more fantastic than real."

* * From the collection of M. ARTAUD DE MONTOR. The frame is as ancient as the picture, of which it forms a part. It bears the arms of the MEDICI family.

MEMMI.

SIMONE MEMMI, sometimes called MARTINI, was born, according to some, in 1274; by the statements of others, in 1285. He is stated by some to have been a pupil of GIOTTO, in whose frescoes he was undoubtedly an assistant; and by others to have studied with MINO, a Siennese painter. He painted portraits and sacred subjects, and has left some frescoes in the Campo Santo of Pisa.

5. Virgin and Child.

"Mary sits, holding her divine SON, and surrounded by six Angels; one of the lastoffers CHRIST a little bird, and the charming nursling extends his hand to receive it. The heads, full of elegance, are animated by a pious expression, which recalls the best days of Christianity; the epoch when it animated with its poetry the monuments of architecture and the works of the artist, the heart of simple minds and the intellect of superior men."

The head of the Virgin presents the same type as that exhibited in the portrait of PETRARCH'S LAURA, painted by MEMMI, which is in the Library of the Vatican.

* * From the collection of M. ARTAUD DE MONTOR.

6. The Last Judgment.

"CHRIST, with the cruciform halo, and the elliptical aureola, bordered with cherubim, appears in the heavens. Above two angels, strangely enough, colored entirely blue, sound the trumpet; below, the Virgin and ST. JOHN kneel upon the

ground, from which rises the cross, on which two Angels are looking. On the left, the elect, wearing crowns of gold, mount towards the sky, under the protection of a pitying spirit; on the right, the damned covered with blood, are delivered to the demons by a minister of divine vengeance. Jesus himself wears a terrible expression. MICHAEL ANGELO is, therefore, not the first to have given him this menacing aspect. The general color of the picture pleases the eye by its extreme fineness; the Virgin and St. JOHN by the beauty of their types."

* * From the collection of M. ARTAUD DE MONTOR. In the collection VAN ERTBORN in the Royal Gallery at Antwerp, is a picture signed "Simone," and known to be by SIMONE MEMMI. It is considered very precious, and is carefully preserved under glass; but, save in consideration of its signature, it is no respect so important in the history of Art, as are these two.

GADDI.

TADDEO GADDI was the son and pupil of the Florentine painter GADDO GADDI, and was born in 1300. In his works composition began to assume simplicity, and form, gracefulness. VASARI, who saw his works when they were in good preservation, speaks well of their color and the expression of the heads in them. TADDEO GADDI was living in 1365.

7. The Crucifixion.

On a gilt back ground, between two rocks, is the crucified Saviour. On the left is the Virgin swooning, surrounded by six holy women. One of the soldiers is painted in gold, in the knightly armor of the painter's day: an anachronism common with the old artists. On the right are two Saints, and the soldiers dividing the garments of CHRIST. The forms are poor, and the heads without expression; but there is some grace in the grouping. In the points of costume, and the history of the art, the picture is very interesting.

* * From the collection of M. ARTAUD DE MONTOR.

8. St. Jerome, St. Dominic, and St. Francis of Assisa.

The three Saints stand side by side. There is dignity in the attitudes and the draperies, and harmony in the color of this picture.

* * * From the collection of M. ARTAUD DE MONTOR.

LORENZO IL MONACO.

LORENZO, called Il Monaco, a monk of the Convent of Camaldolese, was a pupil of TADDEO GADDI. He lived in the latter part of the fourteenth century. Several paintings by him and his scholars are in the monastery of the Angeli. His best works are remarkable for the purity of expression and fervid religious feeling which pervades them.

9. Two Wings of a Tabernacle.

In the left wing are the crucified Saviour, with three holy women; in an upper compartment, the Virgin kneeling: in the right wing three Saints, with a fourth in the upper compartment. The type of the heads is fine, and the expression is of that purity which is characteristic of the master.

* * * From the collection of M. ARTAUD DE MONTOR.

GIOTTINO.

TOMMASO DI STEFANO was the son of a Florentine Artist of the same name. He was born in 1324. He made Giotto his model; and his works resembled those of that master to such a degree that he was called GIOTTINO (the little Giotto); which name he has retained. His works are all of a sacred character. He died at Florence in 1356.

*

10. A Tabernacle.

In the centre picture, the Virgin is seated with the infant JESUS on her knees. He holds in his hand a bird. On each side six Saints are formally ranged. In the upper compartment is the Saviour, giving his benediction. In the left wing is the Nativity, and St. CHRISTOPHER bearing the infant

CHRIST upon his shoulders; on the right, the Crucifixion. In the upper compartment of each wing is a Saint. The heads have more individual expression than those of earlier masters. The painting is however, without variation from the formal and elaborate style of the years immediately preceding the life of the artist. It is worthy of remark, that in this early work we find MARY MAGDALEN distinguished by the flowing golden locks, and an approach to the voluptuous beauty, which were bestowed upon her ever after, through the palmy days of art, and even at the present time.

*** From the collection of M. ARTAUD DE MONTOR, as are also the following two.

11. St. Anthony.

The Saint holds a book and his staff.

12. St. Dominic.

He holds a black embossed book, at which he points with an expression of admonition. Both these figures are painted upon a gold ground within a trefoil.

BUFFALMACO.

BUONAMICO BUFFALMACO was born, according to Vasari, in 1262, and died in 1340, but BALDINUCCI says that he was living in 1351. He was a great wit and a great spendthrift. A pupil of ANDREA TAFI, he painted in the meagre style of CIMABUE and his immediate successors.

13. Crucifixion. (Half of a Triptique.)

The Saviour is upon the Cross. Around him hover six sprite-like angels. On the left, MARY swoons, surrounded by six holy women; on the right are eight male figures. We notice here a yet further advance in the individuality and expression of the heads.

*** From the collection of M. ARTAUD DE MONTOR.

14. A Tabernacle.

"In the centre picture is the Virgin holding the child in her arms, ST. JOHN, ST. ANTONY, and two Angels. The left wing represents the Angel GABRIEL above, and below, Sr. PAUL and a Bishop. The right wing represents the Virgin of the Annunciation above, and below, St. PETER and an evangelist."

* * * From the collection of M. ARTAUD DE MONTOR.

SCHOOL OF THE TWELFTH CENTURY.

15. A Tabernacle.

The carved arabesque work indicates the period of this picture, which has been much injured by the hand of time.

* * * From the collection of M. ARTAUD DE MONTOR.

BYZANTINE SCHOOL.

16. Triptique.

A very remarkable and elaborate work; and of the highest interest in the history of art.

ANCIENT VENETIAN SCHOOL.

The revival of painting in Venice doubtless commenced, as LANZI says, "about the year 1070, when the Doge SELVO invited mosaic workers from Grèce to adorn the magnificent temple consecrated to ST. MARK." But PAOLO is the first Venetian whose painting is in the style of the School, and of whom we have a work remaining of undoubted authenticity. He flourished in the early part of the fourteenth century. It was in the fifteenth century that the splendid color of the Venetian School became its distinctive characteristic.

17. Virgin adoring the Infant JESUS.

The Virgin kneels before her Divine Son. Around are Angels, and behind her is JOSEPH. Above is a company of Angels; and in the distant sky one is seen appearing to the shepherds. The infant has a crimson, cruciform aureola. In this rudely drawn picture the future glory of the Venetian School, its gorgeous color, is plainly indicated.

UCCELLO.

PAOLO MAZZOCCHI, called UCCELLO, was born at Florence in 1349, and was a pupil of ANTONIO VENEZIANO. He was one of the first to attempt the reduction of the art of perspective to rule. He painted animals; and his predilection for birds got him his surname (*Uccello*—a bird). He also painted architectural views with figures. He is said to have died in 1432; but ZANI says that he was living in 1436, and also that his family name was not MAZZOCCHI.

18. The Birth of John the Baptist.

The painter has given a view of the interior of the house, by removing an outer wall. ELIZABETH, who has just given birth to JOHN, is sitting up in bed, in a close, black under dress, over which is a loose, crimson robe. Three attendants bring her refreshments. On the floor sits a nurse holding the infant, and near her are three female minstrels, two of whom are singing to the harp accompaniment of the third. Two visitors of distinction—one in the dress of an abbess—are entering the door of the chamber; while in the porch of the house is a group of persons bringing presents. On the flat roof are flower pots, at which a woman is looking from a window which opens on the roof; over the roof we see the rocky sea shore, and a vessel on the sea. This picture is highly interesting as an early attempt at linear perspective. It will be noticed that the lines converge at an absurdly acute angle.

The picture is a twelve-sided salver. On either side are the arms of distinguished Florentine families.

* * From the collection of M. ARTAUD DE MONTOR.

CASTAGNO.

ANDREA, called DEL CASTAGNO, from having been born in that village of Tuscany, in 1409 or 1426, showed precocious talent for painting. He was the pupil of the best artists of Florence in his day, among others of MASACCIO. He is famous for his remarkable talent, and infamous for having murdered his friend DOMENICO VENETIANO, that himself might be the only possessor of the newly discovered secret of painting in oil and varnish. His works are all upon sacred subjects. He died in 1477 or 1480.

19. Christ in the Garden of Gethsemane.

This little picture is evidently a sketch for a larger composition. It has sufficient merit, both of color and form, to make it not difficult of belief that tradition does not misrepresent RAPHAEL in attributing to him a fondness for the works of the master.

* * From the collection of M. ARTAUD DE MONTOR.

DELLO.

OF DELLO, little, if anything, is known, save that he was a Florentine painter who flourished in the first years of the fifteenth century; he having died about 1421, aged 49, according to Vasari.

20. Triumph of Julius Cæsar.

This complicated composition, which contains between thirty-five and forty figures, is of the greatest interest, as well to the student of antiquities as to the devotee of painting. The figures, with the exception of the triumphing Emperor and one or two others, are all in the costume of the painter's day. At the extreme right of the picture stands a group of citizens in the civic dress of the Florentines at that period. Upon the triumphal car, before CÆSAR, sits a court fool. In the procession, among other trophies, are elephants. The painting is utterly without aerial perspective, but, the

back ground shows a not entirely unsuccessful effort to express distance by linear effects.

* * From the collection of M. ARTAUD DE MONTOR.

BOTTICELLI.

ALESSANDRO FILIPEPI, called BOTTICELLI, was born at Florence in 1437. He was a pupil of FILIPPO LIPPI. Although he approached nearly the golden age of art, he painted chiefly in water colors. He died in 1515. He drew with great care and remarkable accuracy for his day, and did much to elevate the style of design.

21. The Crucifixion.

The painter has given the usual figures introduced by the artists of this day, in treating this subject. JESUS on the Cross; two Angels in adoration; the Centurion on horse-back; two soldiers; the Virgin; MARY MAGDALEN; two other holy women; Saint FRANCIS, of Assisa; and another Saint. We here find MARY MAGDALEN's *chevelure* becoming very flowing, and of a rich, ruddy, golden color. The faces are very hard in their expression, but they have ceased to be entirely without character and sentiment.

* * Described in the work of GAULT DE ST. GERMAIN (p. 66).

PERUGINO.

PIETRO VANNUCCI was called Perugino from having been educated in Perugia, a small town near Celta del Revo, in which he was born, in 1446. He was taught the rudiments of design by BENEDETTO BONFIGLI. He surpassed his contemporaries in the simplicity of his compositions and the grace of his figures. In his females is found the germ of that inexpressible grace, dignity, and loveliness, which appear in the Madonnas and other female figures of his pupil, RAFFAELLO. He was, nevertheless, like his fellows, ignorant of chiaroscuro, and knew little of aerial perspective. He died in 1524.

22. Adoration of the Infant Christ.

The Virgin MARY, St. JOHN the Baptist, St. JEROME, St. JOSEPH, St. MICHAEL, and the Pope JULIUS II., are kneeling before the divine infant. Three small Angels, also kneeling,

carry the nails and the Cross, emblems of the torture which the new-born should suffer. The CHRIST is charming; the head, at once naive and intelligent, bears a striking resemblance to that of the little JESUS, so much admired, in a painting of the same artist, now placed in the Louvre, after having decorated the gallery of the King of Holland. ST. MICHAEL strikes the beholder by his noble air, and his martial type. The head is evidently the portrait of GASTON DE FOIX, the model of the chivalry of the day. ST. JOHN is the lean prophet of the desert, the ascetic, and the eater of locusts and wild honey. At the top of the picture, three Angels play upon different instruments. Its great dimensions add to the importance of this work, and its state of perfect preservation makes it almost priceless. In the back ground, are seen the Capitol, the image of Roman power, and the vast ruins of the Coliseum. The head of JOSEPH, who stands behind ST. JOHN, must strike the considerate observer by its close resemblance to the type of JOSEPH which we find in the Holy Families of RAPHAEL. In the Cherub who holds the Cross, we also find great similarity to the little Angel who occupies so prominent a position in the famous Madonna of Foglino, from the same divine pencil.

* * From the collection ERRARD. Signed and dated 1509.

LIONARDO DA VINCI.

LIONARDO DA VINCI was the son of PIETRO DA VINCI, a Notary. He was born in the Castle da Vinci, near Florence, in 1452. He early became a pupil of ANDREA VEROCCHIO, and attained distinction with the first years of his manhood. He painted for some time in Florence; afterward at Milan. By the command of LEO X. he visited Rome, in his sixty-first year. There he found RAPHAEL and MICHAEL ANGELO, in the plenitude of their powers, and from prudential reasons did not enter the lists with them. Upon the invitation of FRANCIS I, he went to Paris, but fell immediately into a decline, and died at the Castle of Clot or Cloux, near Ambroise, in 1519. LIONARDO was not only the earliest in time of the four great boasts of modern painting—the others being CORREGGIO, RAPHAEL and TITIAN—but an accomplished Engineer, Architect, Poet, Musician and Engraver.

As a painter, his style is marked by the discrimination, at once delicate and strongly marked, in the character of his heads. His forms are noble, but are not powerfully modelled; and his extremities are sometimes carelessly or feebly drawn. The art of painting in *chiaroscuro* is said to owe its existence, or at least its perfection, to him. He did not study the antique, but evolved his magical grace of outline, as well as his marvellous conceptions of character, from the study of nature and the clear depths of his own consciousness. From his works RAPHAEL first received that awakening of his own innate, but slumbering perceptions of beauty, which, in their unrestrained action, elevated him to the empyrean of art.

23. St. John, Weeping.

We see the head, hands, and upper part of the back of the figure. The head is turned over the right shoulder. The countenance expresses a great and noble grief. The picture is in a very low tone; the forms are fine, and the modelling is quite bold. The strong individuality of the face is a characteristic exhibition of the painter's peculiarity of style.

* * * For the authenticity of this picture, we have the high authority of Mr. Woodburn.

24. St. John.

The youthful Saint looks pensively upon the ground. The bust only is seen, clad in blue and red drapery. This picture is, unfortunately, much injured; but there remains enough of the Master's work to make it valuable as a specimen of his mode of treating *chiaroscuro*.

RAPHAEL.

RAFFAELLO SANZIO, called da Urbino, was born at Urbino, in 1483, and was the son of a painter of moderate talent, whose instructions he soon left for those of PIETRO VANNUCCI, called Perugino; an artist whose works are what is designated the old style, and whose talents were eclipsed by those of his pupil ere the latter was eighteen years old. Still, RAPHAEL's early pictures all show the effect of PERUGINO's instruction and example; and it was not until he went to Florence and, by the study of LIONARDO DA VINCI and MICHAEL ANGELO, was aroused to the full perception of that ideal beauty of form and expression, which was ever

afterward his chief characteristic, that he wholly cast aside the hard and dry formality of the Perugine School. After accomplishing more for the art than any other painter who ever lived, he died in 1520, aged only thirty-seven years, on his birth day, ere he had quite finished his great work—"The Transfiguration." RAPHAEL's name stands unquestioned at the head of his art, not, as LANZI says, because he excelled all others in every department of painting, but because no other painter has ever possessed all the qualities for the art in so high a degree. But besides this general excellence, he had merits peculiar to himself, in which he has never been approached, and has been but feebly imitated. These merits, too, were of that high and noble order which place their possessor as well beyond the reach of petty admiration as of trivial fault finding. The epithet "*divine*," which seems consecrated to him by the Italians, expresses, as well as whole pages of criticism, the exquisite sweetness, purity, and devotion of his style. He is the chief of the Ideal, as MURILLO is of the Real School. He was not a great colorist, although there exist works of his which in this particular are worthy of his reputation on all others.

25. The Birth and Resurrection of Christ.

Two small compositions which fill two compartments in a very old and richly-carved frame. In the centre of the upper compartment, CHRIST, draped in red, and bearing the emblematic banner of the Cross, rises from an open tomb. His hand is raised with an expression of command. On each side are two soldiers sleeping, and two starting away in fright. A slender tree also is seen upon each side of the tomb; in the distance is a large hill. In the lower compartment are eight figures, besides the infant CHRIST. Six kneel in a semi-circle about the new-born Saviour, who lies in the middle of the foreground. Three of these, on the left, are shepherds. On the right are the Virgin mother and two Angels. Next to MARY sits JOSEPH; and on the extreme left, a fourth shepherd approaches. Two slender trees here also appear on each side of the composition. In the distance are heavily undulating hills.

There is a great stride between these compositions and the *Madonna di San Sisto*, *The Transfiguration*, *The Holy Family* of the Louvre, and the *Madonna della Sedia*; and

if Art advanced by great strides, it might, with some appearance of reason, be urged that the author of those grand works could not have painted these meagre and formal compositions. But progress in Art is not made by great strides : it is by slow and cautious, though firmly planted steps. Every art and every master in every art leaves vestiges by which an advancement, at first with feeble and tottering pace, afterward with firmer and more confident movement, can be surely and instructively traced. The character of a great master's style may be distinctly impressed upon the productions of his earliest days of pupilage, just as the manner of a great school shows itself in its earliest struggles to emerge from barbarism ; though in both cases the connection between the perfect and the imperfect, the ripe fruit and the unopened bud, may be discernible only by the eye of experience and cultivated taste.

It is worth while to examine the composition of these two little pictures, and the character of the individual figures of which they are made up. In the first place, it will be observed, that although they are formal, their formality is of a different kind from that which we have noticed in the earlier pictures in the collection. In these we see, it is true, a formal and precise *manner* of composition, but in those the formality amounts almost to the following of a *formula* of composition. And such, indeed, was the custom of the earliest painters. Not only in their grouping, but their figures, they timidly adhered to the traditionary manner of their predecessors. It required the nervous arm of genius to break through these time-honored restrictions ; and although much had been done for the enfranchisement of the art, before them, it was only through the *progressive* efforts of LIONARDO, of MICHAEL ANGELO, and of RAPHAEL, that entire free-

dom was at last obtained. The compositions which we are now considering show the formality and timidity of a young painter, rather than of a young art; for we find innovation accompanied by timidity, and original thought without fertility of resource. Thus, the soldier who starts away on one side, is almost the counterpart of the other, in the position of every limb; but of one we have a front, and of the other a back view: and of the two who sit asleep, both have the left leg crossed over the right, and lean the head upon the left hand, while the right arm is bent at right angles upon the thigh. This is, evidently, an academical exercise in drawing, as well as the introduction of a novel freedom of movement. The effect of sameness is sought to be removed by giving a striking variety to the costumes and the figures. The two trees show a disposition to balance the composition. These are also found in the lower compartments; where, too, it will be seen that there are four figures on each side of the middle of the picture. If we look at the attitudes of these figures, we find a freedom and an attempt at variety not discernible in the very early works with which, at first glance, they would seem to have some affinity. In the heads, too, there is an attempt at a natural and not a formal variety of expression; and the anatomy is treated with a novel fidelity and knowledge. The artist, young though he was, had evidently studied nature with a keen and discriminating eye. His timidity is plainly not the effect of a servile spirit, or a conscious weakness, but of a mind modestly doubtful in the use of its untried power. The compositions are evidently, then, those of a youthful painter of original genius; and it is equally evident, from his attempts to free himself from the bonds of the old formulas of ecclesiastical painting, that the compositions were produced in the latter part of the fifteenth cen-

ture. Now, there is no young man of that day who fulfils these conditions, to whom these works can be attributed, with a shadow of pretence, except RAFFAELLO SANZIO, of Urbino, whom we worship as RAPHAEL.

But there are other and more positive traces of the youthful hand of the divine painter to be found in these pictures. The attitudes and movement of the two startled soldiers in the upper compartment, were repeated by him almost literally, though of course with infinitely greater effect, in his *Delivery of St. Peter from Prison*. In that picture is a sleeping sentinel, who sits in the same attitude, and wears the same helmet which we see in the figure on the left of the tomb. Thus do great painters revert in the maturity of their powers, to the conceptions of their earlier days; thus did SHAKSPERE, in writing *Lear* and *Othello*, not disdain to use thoughts and images which we find in *Venus and Adonis*, that "first heir of his invention." The type of the Madonna's head, in the lower compartment, is identical with that of his earliest existing Virgin and Child, painted for the Constable of Perugia, and never removed from the house in which it was first placed. The head of JOSEPH indicates a similar paternity. In the shepherd in the middle of the three who are kneeling, an unmistakable likeness to the great painter himself is to be traced; while next to that of his pupil, we see, in the largest and most mature figure of the group, a portrait of PERUGINO. It is worthy of remark that this figure alone wears shoes and stockings. The youthful scholar, doubtless, thought that it would be somewhat disrespectful to represent his honored master, with the denuded limbs of a poor shepherd. Both these figures wear caps, which the others do not; and in that of the first we find the identical head-dress which the young RAPHAEL has given to himself in his earliest portrait.

The drawing and positions of the hands and feet in this figure, and in those of MARY, and JOSEPH, and the fourth shepherd, are also marked exhibitions of the style of RAPHAEL. Around the pictures, too, are quaint arabesques upon a black ground, a kind of ornament which he was always fond of painting. But, above all, there is a certain firm and flowing outline in those parts of the picture which are unimpaired, which can be found in the works of no artist of the day, save one. From this mass of cumulative evidence, the unstrained conclusion seems, that these compositions are early works of RAPHAEL; painted, most probably, in his fourteenth or fifteenth year, during the first portion of his pupilage with PERUGINO. It is needless to enlarge upon their historical interest and value, as connected with the development of the powers of the Prince of Painters.

* * Very few of this period exist. Those which are in the Vatican and the Louvre, show, in style and handling, an exact similarity to these pictures, which is absolutely conclusive. The proprietor wishes it to be understood, that in his opinion, and in that of some of the accomplished and practiced experts in Europe, there is not the slightest doubt of the authenticity of these pictures. Only the inexperienced and the uncultivated fail to trace in them the pencil of the divine RAPHAEL.

26. Madonna and Child. (Copy.)

An old and admirably executed copy of the Bridgewater Madonna; a picture so famous for its exquisite grace and tender sentiment, that any remarks upon it are needless here.

* * There is reason to believe that this copy was made by the artist whose copies pass for originals in many well-known galleries.

27. Dance of Cupids. (Copy.)

Nine Cupids dance in a ring. On the left, one plays upon double pipes: on the right, another sits upon the ground. The infantile grace of these little figures is exquisite indeed, and has that unaffected simplicity only to be found in RAPHAEL. This copy is very fine, as it may well be, having been made by no less distinguished an artist than SASSOFERRATO himself.

FERRARI.

GAUDENZIO FERRARI was born at Valdugia, in 1484. He studied with STEFANO SCOTTO and BERNARDINO LUINI; and, as some say, with PERUGINO. It was from a close observation of the works of LIONARDO DA VINCI and RAPHAEL that he derived his best instruction. With the latter artist he was frequently engaged upon great works. Fertility of design, grandeur of form, and an ability and disposition to represent his figures in difficult but striking positions, seem to have been his chief characteristics. He died in 1550.

28. St. George, and St. Anthony of Padua.

ST. GEORGE is in the full dress of an unarmed knight of the period. He wears only a sword, and carries a palm branch. ST. ANTHONY is in monastic robes, and carries a lily. Behind the figures, two strips, one of green and the other of red stuff, hang from the capitals of two columns. The head of ST. ANTHONY is a fine specimen of the religious type. That of ST. GEORGE is marked by manliness and decision of character. There is a grandeur of style in these figures which is best appreciated by looking at them from a little distance.

FRA BARTOLOMEO.

The family name of this artist was Baccio, under which he was at first known, with the addition "DELLA PORTA," because his studio was near the gate of the city. He was born near Florence in 1469, and was one of the great painters who made that city glorious at the end of the fifteenth and the beginning of the six-

teenth century. He had attained distinction under his own name, when the martyrdom of his friend SAVONAROLA so affected him, that he threw aside pallet and pencil, and entered the cloister of *Santo Marco*. He then took the name of BARTOLOMEO, under which he was known for the rest of his life. He was a pupil of COSIMO ROSELLI, but studied the works of LIONARDI DA VINCI with attention; and the antique, devotedly. His pictures are rare, and consist altogether of sacred compositions. They are distinguished by the tender, serious, and deeply religious feeling which pervades them; also for their richness and harmony of color. FRA BARTOLOMEO was esteemed so good a colorist that he gave lessons in that art to RAPHAEL when the latter was in Florence, A. D. 1504, and received in return from his pupil instructions in perspective. He visited Rome soon after, and in the subsequent elevation of his style, showed the effects of a study of the works of MICHAEL ANGELO and RAPHAEL. But it was with the spirit of RAPHAEL, at once his pupil and his master, that he had most sympathy. He died in 1517.

29. Martyrdom of St. Bartholomew.

The Saint whose death is here represented was flayed alive, and then beheaded. This picture is therefore unpleasant, although interesting. The group on the right of the picture is remarkably spirited and energetic. The landscape back ground was evidently painted after the artist had received the instructions of RAPHAEL in perspective.

GIORGIONE.

GIORGIO BARBARELLI, called GIORGIONE, was born at Castelfranco, near Trevigi, in 1477. He was a pupil of BELLINI, and the fellow student of TITIAN. To his master he owed little save the rudiments of his art. The power of his genius soon led him to free himself from the guidance of the timid BELLINI, and to produce a strong and flowing outline, a rich, harmonious color, and an effect of *chiaroscuro* till then almost unknown. With almost all the great painters of his day, he was largely indebted to the study of the works of LIONARDI DA VINCI. In breadth of effect and high relief, his works have been rarely equalled. Even TITIAN was at first carried away by the splendor of his style, and imitated him. He died in 1511, in the fullness of his powers.

30. The Repose in Egypt.

The Holy Family is represented seeking rest and refreshment in the open air, sheltered by drapery which hangs from a tree. The Virgin holds out the infant JESUS to JOSEPH,

who half reclines upon the ground. In color this picture is glowing and vigorous; the flesh tints being remarkably pure and rich. The forms are noble, and the outlines boldly drawn, although not unimpeachably correct.

[No 17 is a specimen of the ancient Venetian style, which should be examined in connection with these productions of the glorious days of that school.]

31. A Peasant Holding a Flute.

A young man, clad in skins, and wearing a heavy head-dress, holds a flute in his right hand, and stands in a listening attitude. The head is admirable for its bold modelling, the fine form of the features, its rich, strong color, and the clear depth of *chiaroscuro*. The carnations are evidently from the same palette which furnished those of JOSEPH'S head in the previous picture.

*** From the collection of the Marquis SOMMARIVA.

32. A Concert. (Copy.)

Two men and a naked female sit in the open air, diverting themselves with music. Another female figure peers at the group from the shrubbery. This old copy of the master represents successfully his rich and harmonious color.

TITIAN.

TIZIANO VECELLI, whose name we have unjustly anglicized into TITIAN, as we have that of RAFFAELLO into RAPHAEL, was born at Cadore, on the borders of Friuli, A. D. 1477. He received the education of one intended for a learned profession; but having determined to become a painter, he studied at first with SEBASTIANO ZUCCATI, afterward with GIAN BELLINI, and finally with GIORGIONE. He stands at the head of the Venetian School, and is acknowledged as the greatest colorist the world has seen; for in his works color attains its noblest, most ideal expression. That elevation of sentiment which in other great painters found its vehicle in form, or light and shade, in him manifested itself in effects of color.

His palette was extremely simple, the colors which he used being few in number, and very pure and decided in tint. It was by the power of contrast and harmony, as well as by the mode of applying his colors, that he produced those wonderful effects which enchant the world, and make some artists throw down pencils and palette in despair, and others seize and use them with equal desperation. His mode of painting has never been understood or imitated. He produced a surface such as no other artist has left us, the pigments being thoroughly impasted together, and looking as if they had been run into each other by fusion; indeed some have gone so far as to suppose that he used fire in his manipulations. His figures have an air of superb repose, but are not always perfectly drawn, especially in the works of his early life. He was doubtless the greatest portrait painter that ever lived: his works in this department of the art have remained unapproached, for life and individuality of expression. He was also a fine landscape painter, and one of the first to make landscape a separate branch of art. This is a meagre account of him; but his life is well known, and we have as little ability as space to tell the lover of art anything new about the noble old painter whose maulstick was picked up by a monarch, and who was prevented only by the plague from completing his century of life. He lived the friend of the sages and poets, and honored by the nobles and princes, of his day. He painted until his death; and (let it be remembered by young artists who think to achieve fame by a few strokes of genius and the brush) was one of the most laborious of men. He died at Aretino, in 1576.

33. The Repose in Egypt.

The Holy Family is sitting in the open fields. The Virgin sustains the infant JESUS as he leans forward, attracted by a lamb which the young St. JOHN presents to him. The mother looks musingly upon the ground. JOSEPH regards the group with profound interest, and endeavors to attract the attention of the infant by offering him fruit. Above, three cherubs watch the reposing travellers. Although the principal attraction in this picture is its color, still the group is remarkable for its graceful composition, for the unaffected dignity of the figures, and for a correctness of form not always found in TITIAN's works. As to the color, it seems as if nothing could be richer, more sensuously beautiful, and, at the same time, truthful. Its gradations in the limbs of the St. JOHN are of great delicacy, and are preserved even in the

shadows with no less power of pencil than in the highest light. The white drapery, upon which the young CHRIST stands, that which half envelops St. JOHN, and the deep orange-colored robe of JOSEPH, are masterpieces of the use of the palette.

* * This composition was repeated many times by TITIAN, and without great variation. This repetition is distinguished by the absence of some figures in the back ground, and the introduction of a rivulet in the foreground, and a butterfly upon a flower in the right corner. It has twice been found necessary to remove the picture from its canvas; but although the drapery of the Virgin has suffered somewhat from this and other causes, the other parts of the picture remain pure and unharmed.

34. St. Jerome, in his Study. (School of Titian).

The Saint is represented writing at an antique desk. Upon the wall hangs a cardinal's hat; and he wears the red cape. Behind him are cabinets, and his library, which consists of a few parchment rolls sustained by a band against the wall. From the ceiling hangs an enormous gourd. In the front is the emblematic lion. The light falls in broad masses through deeply recessed windows.

* * This is a large copy of a print, by ALBRECHT DURER. Its color shows it evidently to be of the Venetian School.

35. Virgin and Child. (School of Titian).

The child sits upon the knee of the mother, and, leaning back to look up in her face, is sustained by her right arm. He has fruit in each hand. The limbs of the child are gracefully disposed, and are quite grand in their lines, but the heads of neither mother nor child are noble or divine in their expression. The color is rich and harmonious, though

not so warm and glowing as is usually the case in the productions of this school.

* * * This picture came from the Gallery of LOUIS PHILLIPE, and on the back was written "*Dans la chambre du Prince.*"

BREA.

LUDOVICO BREA, a painter of the Genoese School, was born at Nizza, about 1460. It is not known by whom he was instructed. He painted small compositions and portraits chiefly. His last works are dated 1513.

36. Portrait of Charles, Constable de Bourbon.

To this treacherous person the painter has given a satanic expression, which we willingly believe to be truthful. The head-dress, in the style of FRANCIS I., is very striking, being composed of a yellow skull cap, surmounted by a black velvet circle embroidered with pearls, over which falls a small ostrich plume. The Constable has a letter in his gloved hand,—a common incident in ancient portraits of persons of distinction. The outlines are stiff, and the forms lack roundness.

SEBASTIANO DEL PIOMBO.

SEBASTIANO LUCIANO, called DEL PIOMBO, from his being the keeper of the chancery seal, which was of lead, was born at Venice in 1485. His first profession was music; but he afterward studied painting with BELLINI and GIORGIONE. He was the most successful imitator of the harmony and breadth of the latter's style. Being invited to Rome, he became the friend and co-worker of MICHAEL ANGELO, who sought from his splendid color and fine chiaroscuro, aid against the overshadowing genius of RAPHAEL; but in vain. He painted chiefly portraits and sacred subjects. He died in 1547.

37. Christ Shown to the Multitude.

CHRIST, bound, crowned with thorns, and bearing the reed, is shown to the multitude by PILATE; who, clad in the costume of a magistrate of the painter's epoch, stands at his left side; while on his right an attendant, who holds the cord,

removes a robe from his shoulders. The head of CHRIST is finely formed, and is full of dignity and noble grief,—a grief not for himself. The bust is fine, and the modelling strongly marked. The self-seeking sluggishness of PILATE, and the attendant's low leer of exultation, afford a fine and natural contrast to the pensive dignity of CHRIST. We find in this work an interest for the student of Art beyond its intrinsic merits, as it is a link between the Venetian and Florentine Schools; its color belonging to the former, while its treatment of form and its architecture are in the style of the latter.

* * * This picture, which is in very fine condition, and the principal figure in which much resembles that in the famous picture of *Christ Looking into Hell*, in the Royal Gallery of Madrid, was purchased by the proprietor, in Rome.

ANDREA DEL SARTO.

ANDREA VANNUCI, who is said to have been called del Sarto because he was the son of a tailor, was born at Florence in 1488. He was placed at first with a goldsmith, whom he left for the instructions of GIOVANE BARILI, whom he again left for the studio of PIETRO DI COSIMO. But it was from the study of MASACCIO, GHIRLANDAJO, LIONARDO, and MICHAEL ANGELO that he received his most valuable instruction. He had great versatility of talent, and could imitate the style of other artists with marvellous fidelity. His genius inclining him to the graceful and the tender, he lacked boldness and decision in treating grand subjects. He visited the principal cities of Italy, and was invited to Paris by FRANCIS I. where he was received with great distinction. He returned soon to Florence, however, and led a life by no means without reproach. He died about 1550.

38. Virgin and Child, with Angels.

The Virgin sits upon the ground, with the Holy Child upon her knee. He is looking heavenward. On either side stands an angel; and behind is another figure,—perhaps ST. JOHN. The head of the Virgin is sweet and tender in expression; but the color is weak, and the forms are not fine or the outlines bold or clear.

EARLY FLORENTINE SCHOOL.

39. Virgin and Child with St. John. (Painter unknown: supposed to be Boateri.)

The Virgin stands before a carved stone ledge upon which the infant CHRIST sits, receiving a cross from ST. JOHN. In a cave behind the Virgin sits ST. JEROME, his cardinal's hat hanging before him. In the back ground are buildings and figures. The expression of the Holy Child is sweet and infantine; the other heads are somewhat tame. It will be noticed that gold is used freely in the halos, and upon the draperies, which fall in somewhat stiff but ample and not unpleasant folds.

* * This picture is from the collection of the Abbe GENOUDE; known as the translator of the Bible, by which he accumulated a fortune.

40. Adoration of the Shepherds. (Painter unknown.)

The Virgin lifts a drapery from the infant CHRIST, who lies upon a stone slab covered with straw. On the left kneels an old shepherd, and behind, two others appear. On the right, a cherub eagerly approaches the Divine Infant. The group sits in the open gallery of a large, ruined building. In the distant landscape, shepherds are seen, to whom the angel appears. This embodiment of two incidents of a story upon the same canvas, is common with the old painters. The expression of the Infant is sweet, and that of the mother refined and pensive. The Child's limbs are disposed with much freedom and grace. In color the picture is not well balanced,

all the cool and quiet tints being upon one side, and all the bright and glowing upon the other.

. This picture is from the collection of the SYLVESTRE family, and was once improperly attributed to RAPHAEL. It bears many of the marks of GAROFALO's pencil.

MANTEGNA.

ANDREA MANTEGNA was born near Padua, in 1431, and was the son of a herdsman. FRANCESCO SQUARCIONE, noticing his disposition to become a painter, took him as his pupil. He rose rapidly to distinction. By the study of an unrivalled collection of ancient Greek statues and bas-reliefs, in the possession of his master, he acquired a simple grandeur of composition, and a purity of form, till then unknown among painters, and which constitute his distinguishing excellence. Some of his figures are yet unsurpassed for grandeur, truth, and decision of outline. It was to the study of his works that CORREGGIO owed much of his eminence. Although his design was classical and elegant, his manner of painting was quite Gothic. He used gold freely in his draperies, and high lights. To his talents as a painter, he added great skill as an engraver. He died at Mantua, in 1506.

40. (A) The Crucifixion.

A canvas filled with figures remarkable for expression and character, exhibits JESUS crucified between the two robbers. At the foot of the Cross the fainting Virgin is attended by two women. On the left, JOSEPH of Arimathea regards the group with deep concern. On the right, the soldiers cast lots for the garments of CHRIST; and in front, one of the party raises the sponge dipped in vinegar to his mouth, upon a reed. Behind the cross we see the Centurion. A mounted soldier breaks the legs of one of the thieves with a mace. Mr. MICHIELS, the distinguished critic employed by the Belgian Government to prepare a history of Flemish Art, says of this work: "The CHRIST has a nobility in his attitude which few painters have been able to give him; the expression of the good robber is also grave and dignified. The whole picture bears the impress of a serene imagination; the coloring

is sombre, the attitudes are distinguished by an air of majesty. We feel that the artist had at the commencement of his career severely studied the ancients. Two cuirasses, and some of the draperies, are gilded; gold is mingled with the other costumes, in the form of *traits*, designating the folds. We are particular about these details, because they indicate the primitive epoch in which the picture was painted, and the manner in which they passed from the use of gold grounds to the entire abandonment of that metal."

M. MICHIELS might have added, that the figure of the unrepentant robber shows a knowledge of anatomy, a skillful treatment of form, and a masterly decision of outline which has hardly been surpassed by the painters of the grand epoch which succeeded MANTEGNA. It should be observed that the Jewish type is preserved in the heads of many of the figures; which is the case of the works of very few other masters. It will be observed, that there are in this crowded canvas no two pieces of offensive or defensive armor alike. This is worthy of particular remark, as SQUARCIONI, the master of MANTEGNA, had the largest and most varied collection of ancient arms which existed in his day.

Aside from its intrinsic merit, this picture is of the greatest interest when considered in connection with the *St. Jerome* (No. 41) by CORREGGIO, the disciple of MANTEGNA. In the peculiar mode of introducing gold in the lights of that noble painting we notice an unmistakable similarity to MANTEGNA's use of the same material in the work before us; thus showing the direct connection between the manner of the two painters.

. It is impossible to overrate the historical importance of the juxtaposition of this work of MANTEGNA with that of CORREGGIO. There is afforded in no other gallery, public or private, in the world, a similar opportunity to study the master and scholar side

by side in works of unquestionable authenticity and the highest intrinsic merit. Should any person be inclined to dispute the authenticity of the present work, the proprietor is ready to establish and sustain his opinion in every possible manner.

CORREGGIO.

ANTONIO ALLEGRI, called DA CORREGGIO, the son of PELLIGRINI ALLEGRI, a merchant of Correggio, in the Duchy of Modena, was born in 1494. He was destined for one of the learned professions, but his devotion to the art of painting could not be controlled. He received some instructions from his uncle, LORENZO ALLEGRI, and from ANTONIO BARTOLOTTI, called TOGNINO. But from his long and faithful study of the works of MANTEGNA, he derived instruction which he never forgot, and which was of the greatest service throughout his career. His progress was very rapid, for at twenty years of age he had attained celebrity. His genius is regarded as one of the most marked and original known to the annals of the art. His forms are finely modelled, and have an inexpressible grace of contour. His heads have a sweet and tender air, which enchants the eye; and he is beyond all painters in the magical application of the mysteries of *chiaroscuro* to the human form, and to the tints of flesh. His color is exquisitely delicate and pure; and in richness of tone and breadth, his pictures are unrivalled. To all his other excellences, he adds this, that they all are his own. Many stories are current about his life, referring generally to his poverty. They are all proved to be without foundation. He lived prosperous and honored; and, dying suddenly in 1534, he was buried with pomp and solemnity, in the church of San Francisco, in his native town.

41. The Virgin and Child, Mary Magdalen, and St. Jerome (known as the St. Jerome).

The Virgin, seated upon a bank, holds the infant JESUS, who reads a book which is held by St. JEROME, and the leaves of which are turned by an angel. MARY MAGDALEN, half kneeling, raises the foot of the child to her lips. Behind her is a little cherub with a vase. A rich canopy of brown and yellow tapestry hangs over the group. Through the small opening between this canopy and the heads of the group, we see a distant landscape with a large castellated building. In his right hand St. JEROME holds a scroll. This composition, which varies remarkably, but in minor points, from the famous *St. Jerome*, now at Parma, by the

same Master, is one of the most celebrated of his productions. Its conception is grand, its forms noble. Not only are the limbs of the gigantic saint modelled with the fine relief due to their large proportions, but there is in the figure an expression of dignity and power which is almost superhuman. The countenance of the Magdalen expresses the depth of repentant grief, without in any degree marring its superb and voluptuous cast. The Virgin's head has a sweet dignity and pensiveness; and if in the Divine Infant we miss the blended innocence and godhood which gazes in calm self-consciousness from the face of the wondrous child who sits in the arms of the *Madonna di San Sisto*, we should remember that there is but one RAPHAEL, and that even he was not perfect in every province of the painter's art; CORREGGIO being all accomplished on these very points on which he was most deficient.

Of this sketch M. MICHIELS remarks, that in it "burns in all its grace, the talent of CORREGGIO. Never has the ecstasy of piety, or the fervor of religious affection, been better expressed."

This picture differs from the large one at Parma, in the lack of the emblematic lion which stands in that by the side of St. JEROME; and also in the color of some of the draperies, particularly in that of the canopy, which in this is striped, while in that it is of one color. In this, too, we find gold used in the halos and in the draperies, which is not the case in the other; a fact which points to the earlier production of this picture, and which also connects it in a remarkable manner with the CRUCIFIXION by MANTEGNA (No. 40, A.), a painter whose works CORREGGIO studied profoundly, and whose manner of painting had a marked and well-known influence upon him.

* * There can be no doubt that this picture is the finished sketch for the well-known *St. Jerome*, at Parma. The marked differences already alluded to in minor points, prove incontestably that it could not be the work of a copyist, who would, of course, reproduce his original with all possible fidelity. In the expression of the Magdalen's face, this has the advantage of the larger work; as not unfrequently happens in the transferring of a composition from the first sketch to the finished work. It is from the collection of Marshal SEBASTIANI; it having hung alone in his own cabinet. It was at a remote day transferred from canvas to panel. Mr. HERRIS has no doubt of the authenticity of this picture.

42. Virgin and Child.

The Virgin sitting before a table, sustains her Son with both arms. He leans upon her shoulder, and lays his hand carelessly upon her breast. The face of the Virgin has that timid, graceful air, peculiar to the women of CORREGGIO. The *chiaroscuro* of the flesh is remarkably clear; and in the Virgin's robe we find a tint not known to exist in any pictures but the productions of this Master.

* * In support of the authenticity of this picture, we have the first authority in England,—that of Mr. WOODBURN.

LOVINI.

BERNARDINO LOVINI, sometimes called LUINI, was born at Luino, on Lago Maggiore, about 1480, or perhaps even earlier. He imitated LIONARDO DA VINCI, if he were not his pupil, and so successfully, that his works are sometimes mistaken, by competent judges, for those of his model. The well-known picture of *Christ disputing with the Doctors*, in the British National Gallery, attributed to LIONARDO, is decided by the most expert connoisseurs to be the work of LOVINI. He was living in 1530.

42. Virgin and Child.

The infant CHRIST, sitting in his mother's arms, raises his right hand with a gesture of authority. The Virgin's face expresses sweet humility and innocent pride. The child is

inferior to the mother in this respect. The flesh tints are pure and soft, and the *chiaroscuro* is remarkably fine. The draperies are rather ungracefully disposed, and somewhat crude in color.

SESTO.

CESARI DA SESTO was a native of Milan, and flourished about the beginning of the sixteenth century. He is supposed to have studied with LIONARDO DA VINCI, whose style, as well as that of RAPHAEL, he emulated with success. He died at Milan, about 1525.

44. Virgin and Child, with St. John.

The Virgin sits beneath a tree, with her Divine Son upon her knees. He holds a flower in his left hand, and stretches out his right to the young St. JOHN, who sits upon a lamb, embracing its neck. The picture is chiefly remarkable for the fine type and sweet expression of the Virgin's head.

* * * This picture is attributed to CESARI DA SESTO, solely upon the authority of the proprietor. It is from the collection of Bishop LUSCOMB.

BRONZINO.

AGNOLO BRONZINO was born at Florence in 1511. He was the pupil of JACOPO CARUCCI, but imitated MICHAEL ANGELO, and with some success. He excelled in portraits. He died in 1580.

45. Portrait of a Princess of Florence.

The Princess stands, resting her right hand upon a book, which lies upon a table covered with green cloth. She wears a richly embroidered robe, over a curious jacket with sleeves embroidered with gold. Around her neck is a ruff of very wide-meshed lace, which also borders the handkerchief in her left hand. Her features are fine, and the expression of her

countenance is frank and noble. Her hands are beautiful and finely drawn. The flesh tint has a soft and silvery lustre.

PALMA (VECCHIO.)

JACOPO PALMA (*Il Vecchio*—the old) was born, according to some authorities, in 1510, according to others, in 1540, in Serinalta, in the Bergamese territory. He studied chiefly the works of BELLINI, GIORGIONE, and TITIAN. His pictures chiefly excel in harmony of color, and in high finish. He died at forty years of age.

46. Portrait of a Venetian Lady as Mary Magdalen. (Ancient Copy.)

A young woman, in the bloom of beauty, sits by a table upon which she rests her right arm, while with her other hand she tears a necklace of pearls from her neck. Her hair is of that beautiful and peculiar red which is more common in Venice than elsewhere. She is richly dressed: her sleeves, like those of Katherine in the *Taming of the Shrew*, being "curiously cut." Over her shoulder, a picture of the Repentant Magdalen is seen. The color in all parts of this portrait is very rich and glowing.

GIUSEPPE D' ARPINAS.

GIUSEPPE CESARI was called d' ARPINAS from having been born in the Castle of Arpino, at Naples, in the year 1560: or, according to some authorities, 1568. He was the son of a very humble artist; and having gone to Rome, determined to become a painter, he was obliged, from poverty, to offer his services to arrange the palettes of the artists employed in the Vatican by Gregory XIII. Some figures which he sketched upon the wall were the cause of his being taken under the protection of the Pope, and placed as a pupil with POMARANCIO. He was one of the most distinguished and fertile painters of his day. His works "possess an appearance of grandeur in the composition, lightness and facility in the design, and an alluring beauty of execution;" but he is regarded by the best critics as superficial, and prone to extravagance. He died at Rome in 1640.

47. Charity.

Charity, represented, as usual, by a woman in the full

bloom of matronly beauty, sits in the midst of a group of young children, who seek nourishment from her breast. The eager haste of the only successful one, and the struggle between the others, is expressed with great spirit. The draperies are finely disposed, and remarkable for rich and harmonious contrast of color.

ANNIBALE CARACCI.

ANNIBALE CARACCI, the cousin of LUDOVICO, was born at Bologna, in 1560. He became the pupil of his cousin, and afterwards went to Parma to study the works of CORREGGIO. In TITIAN, TINTORETTO, and PAOLO VERONESE, he found his models for color. His works are distinguished by their nobility of form, and an expression of energy. His draperies are ample and grandly disposed, and indicate a justly proportioned figure beneath them. His imagination was vivid, but being averse to letters, he sometimes felt injuriously his want of learning. He died in 1609.

48. Virgin and Child.

The infant JESUS sits upon his mother's knee, looking with full face from the picture. She presents some small object with her right hand, which he takes with his.

49. St. Joseph holding the Infant Jesus.

The child, between three and four years old, lies asleep in the arms of JOSEPH.

Both these little sketches are remarkable for bold, decided drawing and high relief. The shadows are quite dark, but are disposed with masterly knowledge. The heads are fine and strongly marked types. It is worthy of notice, that in the first there is a halo only around the head of the Virgin, and in the second only around that of the child.

DOMENICHINO.

DOMENICO ZAMPIERI, called DOMENICHINO, was born at Bologna in 1581. In his boyhood he studied with DENIS CALVART; but it was in the academy of the

CARACCI that he received his only formative instruction. He is considered their best pupil, although GUIDO and ALBANO were his fellow students. He studied profoundly the works of CORREGGIO and RAPHAEL. His outline is grand and flowing, his heads are fine in type and full of expression, and his composition is learned and effective. The marked and striking character of his figures is his distinguishing excellence. He died, by poison it is supposed, in 1641.

50. St. Paul borne to Heaven by Angels.

"Three angels bear aloft the interpreter of the divine will: one has the form of infancy, another of youth, the third of adolescence. The minister of our Lord raises his hands to heaven, on which he gazes with an expression of burning hope. How he seeks to discover the first rays of the eternal light! How he longs for the moment in which he shall appear before the Almighty! What enthusiasm animates his countenance! I doubt if the ardor of faith could be better shown. The little angel has those brilliant eyes, and that expressive visage, which this master knew so well how to paint; it is certainly not inferior to those which we admire in the grand saloon of the Louvre. The angel of the second age charms the eye by a grace and an easiness of attitude extremely remarkable; upon his countenance burn the veneration and the love with which the Apostle inspires him. The entire group seems actually to mount in the air. Mr. BRYAN had the good taste to purchase it at the sale of M. FORBIN-JANSON."

To this just and graphic description, from the pen of M. MICHIELS, which appeared in the *Gazette de France*, it is needless to add anything more than to remark the noble outline and bold modelling of the limbs, the perfectly truthful foreshortening of the head—which is in a very difficult position, the high relief of the figures and the expression of the mighty power with which the apostle seems to be borne up—

ward. A few moments' quiet contemplation of this picture awakens in the observer a sensation of motion through illimitable space, which is a triumphant effect of the painter's power.

* * * This picture was formerly in the Gallery of the Cardinal LAMBRUSCHINI, and afterwards in the collection of M. FORBIN-JANSON, Director of the Louvre, at whose sale it was purchased by the proprietor.

SCHOOL OF GUIDO, (1575 to 1641.)

51. Magdalen in a trance.

The Magdalen, a noble and voluptuous figure, leans back with clasped hands, and gazes heavenward with an expression of wrapt fervor. She is entirely unconscious of the presence of a person who bends over her with an air of concern. This picture is one of the noblest productions of its school. The form and the expression of the principal figure are truly grand; and the clasped fingers of the one and the half opened hands of the other, are the work of a pencil inspired by nature, and successfully emulative of MICHAEL ANGELO. The head of the Magdalen is evidently a reminiscence of that of the *Niobe* discovered at Rome about the epoch of the painter.

* * * This picture is from the collection of LOUIS PHILIPPE.

ARTEMISIA GENTILESCHI.

ARTEMISIA GENTILESCHI was born at Pisa in 1590, and was the daughter and pupil of the painter ORAZIO LOMI GENTILESCHI. She accompanied her father to England, where she painted many fine portraits of distinguished persons; but she passed most of her time at Naples and Bologna. Her style was formed by the study of the works of GUIDO and DOMENICHINO. She died in 1642.

52. Christ disputing with the Doctors.

CHRIST, represented as a youth of noble and ingenuous mien, stands in the midst of three doctors, in the attitude of

argument and reckoning the points of the subject in dispute upon his fingers. The figure to whom he particularly addresses himself is confused and enraged at his discomfiture. Of the other two, one looks with scorn, the other with wonder upon the presumption of the youthful prodigy. There is much dramatic effect in this picture; the heads are expressive and characteristic; and the coloring is rich, though not clear. The crimson robe of the principal figure is well painted.

SUSTERMANS.

JUSTUS SUSTERMANS, sometimes called SUBTERMANS, although born at Antwerp in 1597, is considered as of the Italian School, from his having studied in Florence, and formed his style upon Italian models. To the Italian style of design, he added the rich color of his native schools. As a portrait painter, he is deemed almost the equal of VANDYKE. He died in 1681.

53. Portrait of Galileo Galilei.

This is a bold and characteristic portrait of the famous philosopher who called through the key-hole of a dungeon of the Inquisition, "The world turns round." He is represented in the costume which appears in all his other portraits, and has in his right hand the telescope of which he was the inventor. The color is rich, and the modelling bold and skilful.

* * * From the collection of LOUIS PHILIPPE.

UNKNOWN ARTIST.

54. Portrait of a Professor.

The painter of such a head as this should not lose the credit of such an admirable performance. It represents a grave, intelligent man, with a double pointed beard, wearing a flat cap and a doctor's robe, and holding a book and a ferule.

The tone of the flesh is too warm, and the tint is opaque ; but in the life which looks from the eyes, and the true and decided expression of the forms of the face, the picture has few superiors even among the works of the greatest artists.

SASSOFERRATO.

It is probable that there were two or more painters of distinction to whom this name was given, and whose works have been confounded. GIOVANNI BATISTA SALVI, who was the greatest of the name, was the son of TARQUINIO SALVI, a painter little known ; and was born in 1605, according to general belief. He was the pupil of his father and of DOMENICHINO. LANZI says of him : "He painted with a flowing pencil, was varied in his coloring, and had fine relief and *chiar oscuro*, but in his local tints was somewhat hard." He painted much in the styles of GUIDO, BAROCCIO, ALBANO and RAPHAEL, whose works he often copied. He died at Rome, in 1685.

55. Virgin and Child.

The infant CHRIST lies sleeping on his mother's right arm ; she, leaning on the other, tenderly watches his slumbers. The bright silvery tone of the flesh, the graceful and carefully drawn extremities, and the expression of perfect repose in the limbs and countenance of the infant, are the chief points worthy of admiration in this picture, which is very characteristic, in all points, of the Master.

SALVATOR ROSA.

SALVATOR ROSA was the son of a land surveyor, and was born at Naples, in 1615. He was well educated in letters, and placed as a pupil in design with FRANCESCO FRANCAZANO, his brother-in-law. He afterwards studied with FALCONE, and with SPAGNOLETTA. He is chiefly distinguished as a painter of wild and sombre landscapes, which he fills with a fascinating gloom, and at times with a wildness almost savage in its expression. The figures which he introduces are in admirable keeping with the scenes in which they appear. He was distinguished, also, as a poet, and even as an actor : but there is much romancing about him which has no foundation. He died at Rome, in 1673.

56. Landscape, with Historical Figures.

It has been found impossible to discover the subject of

this grand landscape. From a ruined building, of large proportions, which stands upon the bank of a small inlet, a cavalcade issues, and is about to pass over a dead body which lies in its way. This excites the horror of some armed men in Eastern costume, who, with some women and children, are beneath a large tree on the opposite side of the composition. Two boatmen have brought their bark up into the little inlet, and sit upon the bank. The opposite shore of the inlet rises into a high bluff, on the seaward side of which several small vessels are moored. In the distance, hills, on which are ruined buildings, roll heavily down to the sea. The composition is full of the gloom, the vigor, and the wildness which distinguish the Master from all other painters of landscape.

57. Landscape. (School of Salvator Rosa.)

In the foreground, on the right, is a pool of water which lies before a ruined wall of an old building overshadowed by foliage. On the left is a dark clump of trees. Five figures appear between these two points. In the background is a hilly landscape, with figures and buildings.

CANALETTO.

ANTONIO CANAL, called CANALETTO, was born at Venice in 1697. He was the son and pupil of a scene painter, but visited Rome for the purposes of study. Returning to Venice, he found in its canals, lagunes, and noble architecture, the objects upon which he gladly exercised his light, truthful, and sparkling pencil. In truth of aerial and linear perspective, and sparkling effects of light, his works are not surpassed. He died in 1768.

58. Marine View, with Architecture.

This is apparently a view on the lagune of Venice. A stone quay, on which are the porch of a large building, a small temple with a dome, and an obelisk, occupies the left of

the composition; the right shows the open bay, on whose calm surface are four vessels, two near the quay, and two in the distance. On the quay in the foreground, are several figures. In the remote distance is a large white building. The fine perspective of the architecture and quay, and the luminous sky, in which the lightest of clouds are floating with changing shapes, are admirable points in this characteristic specimen of a master who will doubtless hold his own in spite of Mr. RUSKIN's thunder.

FLEMISH AND DUTCH SCHOOLS.

VAN ARTOIS.

JACQUES VAN ARTOIS was born at Brussels, in 1614. His works give evidence that he was a pupil of WILDENS. His landscapes are remarkable for the grand forms of the trees, foliage which seems in motion, and lightly touched distances and skies. He was an intimate friend of TENIERS, who often added figures to his compositions. He died in 1665.

59. A Landscape.

Through a vista in the edge of a wood an undulating country is seen. In the foreground is a fallen tree, on the right of which is water, upon which are swans; on the left is a group of hunters. The foliage of the large tree on the left is remarkable for its noble forms. The sky and distance in their light azure tint show the influence of WILDENS; and the same traits may be traced in the next landscape by HUYSMAN DE MALINES.

* * * From the collection of Marshal ODINOT.

ASSELYN.

JAN ASSELYN, a pupil of E. VANDEVELDE, was born at Antwerp, in 1610. He visited Italy, and there imbibed some of the spirit, and acquired somewhat of the manner of CLAUDE. His works are admirable for the tender light which pervades them. They generally contain figures and cattle, in the manner of BERGHEM. He died in 1660.

60. Landscape.

Figures and animals are passing along a road which leads through a gateway. On the right is dense foliage, on the left, water.

* * This picture is of questionable merit, but unquestionable originality.

BAKHUYSEN.

LOUIS BAKHUYSEN, one of the most celebrated of marine painters, was born at Emden, in 1631. He became the pupil of E. VAN EVERDINGEN. No painter has surpassed, perhaps we should say equalled him in representing the grandest effects of sky and water. His pictures are eagerly sought at high prices. He died at Amsterdam, in 1709.

61. Marine View.

A ship, with two luggers and a small boat, are the prominent objects in a wide bay open to the sea. The water undulates gently under the influence of a light breeze. In the distance are other vessels; and upon the horizon appear the spires and domes of a large city.

62. Marine View.

This picture, which is evidently cut from a larger composition, represents three vessels in a stiff breeze. The ship fires a salute. Three figures are upon a rock in front. The effects of the rising gale are given with spirit and truth, both in the water and the rigging of the vessels.

* * * These are not satisfactory specimens of the Master, though the proprietor considers them to be authentic.

BEERESTRATEN.

JAN BEERESTRATEN, a noted Dutch marine painter, has left us no memoranda of his birth, family or education. His views of ports and vessels at anchor were sometimes decorated with figures by LINGLEBACH. He died in 1687.

63. Winter Scene.

A frozen river, on which are skaters and sleighs, occupies the front of the picture, and disappears in the distance on the left. On the opposite side to the observer are ancient buildings. The atmosphere and general aspect of the depth of winter are admirably well expressed, and the action of the figures is graceful and natural.

*** This is the finest specimen of the Master ever seen by the proprietor. It graced the collection of Cardinal FESCH.

BEGA.

CORNELIUS BEGA was born at Harlaem, in 1620. He was the scholar of ADRIEN VAN OSTADE, whose manner of painting and style he successfully emulated. He died at his native place in 1664.

64. Boors Regaling.

In a rude tavern six boors are drinking and smoking round an upturned tub. A woman brings them schnapps in a small bottle. This picture is somewhat dark and coarse in color; but what a truthful embodiment of the very spirit of boorishness does it present, in form, attitude and expression!

*** It is the finest specimen of the Master known to the proprietor.

VAN BERGEN.

THIERRY VAN BERGEN was born at Harlaem, in 1645, and became the pupil of ADRIAN VAN DEVELDE. His landscapes are admired for their warmth of color and pleasing design, but he failed to attain the finish and the truthfulness of his master. He died at Amsterdam, in 1689.

65. Landscape.

We look along a broad road, sheltered by trees, by the side of which are small buildings of Grecian architecture. In the distance is a winding river, on the banks of which is a large town. Equestrian figures occupy the foreground. There is a semblance of reality about this picture, but it is not composed or painted with the hand of genius.

* * This is not a remarkable, though it is an authentic specimen of the Master.

BERGHEM.

NICOLAS BERGHEM's family name was VON HARLAEM. He was born at Harlaem, in 1624, and was successively the pupil of his father, VAN GOYEN, MOYAERT, GREBBER, and WEENINX. He is one of the greatest Flemish masters of landscape painting. His style of composition, his transparency of tint, and his management of the effects of light and shade are not only so admirable but so peculiar, that his works can never be mistaken by an eye of any accuracy and experience. His pictures are distinguished by the excellence of the groups of figures and animals which occupy a prominent place in them. He died at Harlaem, in 1683.

66. Landscape, with Oxen at the plough. (Copy.)

The oxen are finely drawn and colored, and their action, as well as that of their driver and the ploughman, is spirited. The gradations of light in the sky are delicate and truthful, and the glow of the horizon contrasts effectively with the dark shrubbery.

* * * This picture was considered a BERGHEM by the Comte de TURENNE; but it is only an agreeable copy.

67. Cattle and Herdsmen.

Two cows and two goats stand with their keeper near some ruins. The goats are painted with rich, clear color

and a spirited touch, and the light falls broadly upon the group, which is happily composed.

. This little picture, though much injured, is unquestionably authentic.

VAN BLOEMEN.

PETRUS VAN BLOEMEN, who was called STANDAERT, was a native of Antwerp, and brother to the celebrated JAN FRANC VAN BLOEMEN. He studied in Italy, where he acquired his surname, from his habit of painting battle pieces. His pictures consist chiefly of cattle fairs, marches of cavalry, or battle pieces, and are remarkable for a truthfulness of design worthy of the best Italian school. He was born in 1649, and died in 1719.

68. Cattle Market.

The ruined buildings near which the cattle are grouped, are the remains of the Palace of the Cæsars, near Rome.

69. Halt of Soldiers.

The open space in front of a rambling, half finished, half ruined Italian hostelry, is filled with cattle and the horses of a troop of soldiers, some of whom are seen. The forms of the animals are remarkable for their correctness, and the action of each one for its characteristic truth.

70. Halt of Cavaliers.

Two horses accoutred for the march, occupy nearly all the canvas. In the background two horsemen come up.

. The first two of these pictures were engraved as the works of DE LAER, by an English engraver, in 1769: an error of names, but not of appreciation at that time, when DE LAER was rated with WOUVERMANS. The proprietor is, however, willing to risk the statement of his opinion, that for accuracy of observation as to the characteristic action as well as the form of the horse, VAN BLOEMEN is before WOUVERMANS.

BOTH.

JAN BOTH was born at Utrecht, in 1610, and painted his marvellous pictures in conjunction with his brother, ANDRE, who was five years his junior. Their first master was their father, a painter on glass; but they afterward became pupils of ABRAHAM VAN BLOEMART, and finally went to Rome. Here JAN BOTH devoted himself to landscape painting with such success that he became a rival to CLAUDE; while ANDRE, adopting the style of BAMBOCCIO, enlivened his brother's pictures with groups of figures equally charming in design and color. The warm, yet fresh and harmonious color of JAN BOTH, has rarely been equalled. He died at Utrecht, in 1650, five years after his brother, who was drowned in one of the canals of Venice.

71. Landscape.

A plain, through which a river flows, stretches away from low bluffs which occupy the right of the composition. In the foreground is a small clump of slender trees, on the brink of a pool. The charm of this picture lies in the dreamy, slumbrous air which pervades it, and in the warm, sunny haze which hangs like a halo over its beauties. The atmosphere is most seductive to an invalid; the scene seems to be the place of all others in which to seek the *dolce far niente*.

72. Landscape.

Three slender trees of graceful form principally occupy the eye in this composition. In the foreground is an old Roman arch; and in the distance, looking between low, abrupt hills and the edge of a wood, we see an undulating country in finely marked aerial perspective. The outlines in this composition are more clearly defined than in the former; a clear atmosphere is found in every part of it, and the foliage is truthful and vigorous in color.

73. Italian Landscape. Sunrise.

74. Italian Landscape. Sunset.

These pleasing sketches have the tone of the master, but are not to be regarded as fair specimens of his ability. Their comparative feebleness, however, results merely from the unfinished state in which they were left. In design they are admirable. The spirited figures are by LINGELBACH.

BRAKENBURG.

RICHARD BRAKENBURG, a painter who distinguished himself in the style of MIERIS and GERARD DOUW, was born at Harlaem, in 1650. He was the pupil of MOMMERS and of BERNARD SCHENDEL. His touch is spirited, his color truthful, and his composition ingenious and pleasing; but his drawing is not always correct. The works of OSTADE were evidently not without their influence upon him. He died in his native place, in 1702.

75. Interior of a Tavern.

A traveller, seated at a table, jests coarsely upon an approaching event with his young hostess, whom he has just paid. Her servant raises his broad-leaved hat to enjoy her part of his joke. In the back ground are four figures. The heads are expressive and characteristic, and the color harmonious.

* * * It is signed both by BRAKENBURG and JAN STEEN, and bears everywhere marks of the careful assistance of the latter, which greatly enhances its value.

BRAMER.

LEONARD BRAMER was born at Delft, in 1596; and it has been supposed that he studied with REMBRANDT, whose influence is evident in his works. He visited France and Italy, and acquired a style remarkable for fine expression. His color is excellent, and his management of light and shade striking. His pictures, which are historical compositions, are often illuminated by fire light, or the rays which pierce the gloom of caves. He died in his native place: it is not known exactly when.

76. Adoration of the Magi.

The Virgin, with the infant CHRIST and JOSEPH, sits in

front of a ruined building. Around them the Magi are grouped in adoration. The distribution of the light in this little picture is truly grand, and the color is rich and harmonious. The influence of REMBRANDT is apparent in every touch.

CHAMPAGNE.

PHILIPPE DE CHAMPAGNE, one of the most distinguished artists of the Flemish school, and almost without a superior as a painter of portraits and single figures, was born at Brussels, in 1602. He became the pupil of BOUILLON, BOURDEAUX, and of FOUQUIERES, from whom alone he received much advantage. As he passed most of his life in France, he is regarded by many, and claimed by the French as of the French school. His pictures are remarkable for a faithful imitation of nature. They produce all the effect of the actual object represented. His mastery of color, particularly of flesh tints, is wonderful; so much so, that he does not hesitate to paint fair complexions, surrounded with white drapery only,—and always with success. He died at Paris, in 1674.

77. Portrait of a Jansenist.

A gentleman, wearing flowing hair, and whose dress, except the embroidered collar and ruffles, is covered by a black cloak, holds a spaniel on his left arm and a paper in his right hand. There is an expression of fidelity about this picture which becomes astonishing, almost oppressive, as it is long and closely examined. The flesh tints have the purity for which the Master is celebrated; and the hand is worthy the admiration of the connoisseur, and, it may be justly added, the study of the artist. The portrait of the dog seems to be as faithful as that of his master.

* * * The picture is a fair specimen of the Master.—Coll. VIEN.

78. St. Paul.

The head, bust, and hands, of the Saint are seen. The left hand holds and rests upon a book; the right is raised in an attitude of admonition. This picture might be

classed in the Flemish School; but its comparative coldness of color and somewhat theatrical manner give it a place in the French School, between which and the Flemish, PHILIP DE CHAMPAGNE is the connecting link. In the drawing of the hand we see the work of the same accurate pencil which produced that in No. 77, which is in the Flemish room.

KLOMP.

ALBERT KLOMP painted landscapes with cattle, in the manner of PAUL POTTER. His touch is free, and his drawing correct. The time and place of his birth and death, and his master, are alike unknown. His works bear date from 1602 to 1622.

79. Cattle in a Landscape.

An ox, with goats and sheep, occupy the greater portion of the canvas. This little picture is but a tolerable specimen of the Master. The sheep and goats are natural, and truthfully painted. The huge and apparently disproportionate ox, is probably a portrait of a prize animal, as the owner appears in the background soliciting the admiration of a lady for his pet prodigy.

COQUES.

GONZALES COQUES, a painter who emulated and sometimes rivalled VAN DYCK, was born at Antwerp, in 1618. He studied with DAVID RYCKAERT, but learned nothing from him save the elements of his art; not having followed the example of his master in any important respect, except in the choice of his early subjects. He painted many interiors in the manner of TENIERS, OSTADE, and his master; but the bulk of his work is in portraiture, in which he had but one superior or rival, VAN DYCK. His flesh tints are remarkably pure, and the correctness of his drawing astonishing. Although his heads are often very small, his style is so grand that their miniature size is forgotten in a few moments' contemplation of them. He died at Antwerp in 1684.

80. An Equestrian Portrait.

A person, evidently of some distinction, and dressed in the

extreme of the fashion of the day, on horseback. The face has character, but the horse is stiff and conventional.

* * * The picture gives but a feeble idea of the merit of the painter.

CUYP.

ALBERT CUYP, who is perhaps the greatest landscape painter of the Flemish school, was born at Dort, in 1606. He was the pupil of his father, GERRITZE CUYP, a painter of merit, but little distinction. His model was Nature as she revealed herself in the vicinity of his native town; his only actual teacher was his own genius. He delighted in representing upon his canvas the fields upon the border of the Maes river, studded with cattle and figures; and in the exquisite purity of his aerial tints in these scenes, and in the truthfulness with which he distinguishes the skies of morning, noon, and evening, and moonlit night, he is almost without a rival, even in the boast of Italy, CLAUDE, whose works surpass his chiefly in their superiority of sentiment and grandeur of composition. He also painted horse fairs, cavalry pieces, and figures. Indeed, there is no department of his art, except the grand historical style, which he did not try. His color is remarkable for its richness and transparency, and his touch for its decision. He was living in 1672, but the time and place of his death is unknown.

81. Cattle and Figures in a Landscape.

Two cows and a dog stand in a pool, by the side of rocks on which are stunted trees. Two figures sit in the first distance: another is beyond them. The time is a mellow summer afternoon. The glowing, though subdued tone of this picture, its fine atmosphere, and the absolutely marvellous touches of light upon the cattle, make it a fine specimen of the Master's matured manner.

82. Portraits of the Burgomaster d'Eyselyhn and his family.

The father, mother, two girls and a boy, and two goats, are formally disposed in a landscape, without regard to grouping. A picture evidently of perfect fidelity, and infinitely amusing as an expression of Flemish formality and primness. The artist has painted every fold and plait of the freshly folded and plaited aprons upon those queer little

pyramidal figures whom we call girls, by courtesy ; but who look only a year or two younger than their hard-featured mother. Even the stitches in the red soled shoes, which terminate the holiday costume of the whole party as it stands in ineffable primness, have been painfully reproduced. The faces are remarkable for character and individuality, and the extremities for careful drawing.

* * This picture is of a rare style with this Master, and was painted while he was still under the influence of his father. Certain touches in the foreground and sky of the landscape, which is by another hand, harmonize it with the figures, and announce CURR's future eminence in that department of the art.

DEBOIS.

Of this painter's history nothing is known.

83. Landscape, with Figures.

Three equestrians are passing through a wooded glade. The light foliage, fresh and juicy in color, and sharply relieved against the sky, is much in the manner of RUYSDAEL.

* * The similarity of many parts of this picture to the works of RUYSDAEL is so great, that some dealer more keen than honest, had placed his signature over that of the actual painter. Upon cleaning the picture, the fictitious signature, of course, disappeared, and that of DEBOIS, with the date, 1652, was brought to light. The great likeness of the artist's style to that of RUYSDAEL, has, doubtless, induced many other tricks of the same nature ; and hence results the unmerited obscurity of a landscape painter of no mean powers, who preceded RUYSDAEL, and whose works are important in the history of Art, as showing the origin of that Master's style of treating the foliage and branches of trees.

DE VRIES.

DE VRIES is one of the best of the followers of RUYSDAEL. He flourished about the year 1600. His pictures have often been taken for those of RUYSDAEL.

84. A Landscape.

A rude house raised on piles, and sheltered by a single tree, stands by the side of a small stream. In the foreground are boats and a figure.

DIETRICH.

CHRISTIAN WILLIAM ERNEST DIETRICH was born at Weimar, in 1712. His masters were his father, and a painter of landscapes, named ALEXANDER THIEL. His manner was not original; the works of REMBRANDT, OSTADE, POELEMBERG, and SALVATOR ROSA, being alternately the objects of his imitation. His chief excellence was in color. As an engraver he attained some eminence. We do not know when and where he died.

85. The Presentation at the Temple.

A composition of many figures. SIMEON holds the infant CHRIST, and MARY kneels before him. The light falls in a broad mass upon the group, and upon a table covered with a white cloth, near by, producing a most brilliant effect. The grouping is remarkable for its ease, and the shadows are wonderfully clear.

*** This is the first picture bought by the proprietor, in Europe.

86. Abraham Discarding Hagar.

The Patriarch stands upon the steps of his house, with SARAH and ISAAC behind him. Before him are the weeping HAGAR and ISHMAEL, laden for their journey into the wilderness. In the back ground are two shepherds with their flock, who regard the scene with interest. This picture, though not so well composed or so fine in *chiar-oscuro* as the former, is its superior in color.

VAN DYCK.

ANTHONY VAN DYCK was born at Antwerp, in 1599. His first preceptor in the art in which he was to win such unfading laurels, was HENRY VAN BALEN; but it

was in the studio of RUBENS that he received the training which developed his powers. He had not been long with that great master of color, when he repainted so skillfully a face and arm, which had been injured by his fellow students, that RUBENS, even after he discovered that the work was not his own, permitted it to remain. He studied, in Italy, the works of TITIAN and PAUL VERONESE, and, arriving in England, was covered with honors and rewards. He remained in London till his death, which took place in 1641. He is one of the great portrait painters whose works in this department rise into the grandeur of historical productions; and his strictly historical works often rival those of his master, who if he possessed more fire and power than his pupil, has certainly exhibited less sentiment and delicacy.

87. The Crucifixion.

The single figure of the dying Saviour on the cross. The fine anatomy and the beautiful flesh tint of the body—upon which the light falls broadly—and the noble sorrow of the countenance, demand the admiration of every one who looks at this picture. It is evidently a finished sketch for a larger work. The limbs, especially the left arm, and the head, which are in shadow, are of a greenish gray tint, quite characteristic of the Master. The successful treatment of flesh tint in juxtaposition with white drapery, is one of the triumphs of art attained only by its greatest Masters.

* * * This picture is in the best possible condition, and must be acknowledged to be a fine specimen of the Master's highest style.

88. Portrait of a Lady.

A three-quarter-length portrait of a beautiful and richly dressed lady, sitting. She leans her head upon her left arm. Over her right shoulder a cupid hovers, and lays his hand upon her bosom. The fresh, clear flesh tints of this picture delight alike the experienced and unexperienced eye. It is, in composition and execution, one of the most charming and characteristic of the Master's works; and is almost without spot or blemish.

*** This picture belonged to General D'ESPINOY's large and famous collection of portraits. It was covered with the dust of time; and the cupid, which the proprietor found in perfect preservation, had been painted out by some sacrilegious hand. It is now presented a farlessly to the most captious critic as a miracle of art, and a work worthy of ANTHONY VAN DYCK.

From the collection of the General D'ESPINOY.

89. Portrait of Charles I.

The monarch is represented on the same canvas in front, profile, and three-quarter view. The object in presenting such a picture was, as the reader will remember, to enable the Italian sculptor, BERNINI, who had not seen CHARLES, to model a bust.

*** The fact that GEORGE III. bought a portrait of CHARLES I., purporting to be the original which had been sent to BERNINI, is not proof that VAN DYCK painted but one; and it is highly probable that so important a picture would be repeated. It is known that CHARLES sent his portrait to the Court of Spain, where it was ridiculed; and that picture has never been found, or at least recognized.

90. Vision of St Louis.

The sainted king starts from a canopied couch to gaze upon the apparition of Pope GREGORY IV., who appears before him, cloud-borne and surrounded by angels. In the back ground is a sentinel. This little picture is noble in style and harmonious in color. The action of the figures is remarkably free and vigorous.

*** The composition is known to be VANDYKE's, and if he ever painted a small picture this is it, as it is impossible to attribute it to any other known master. The proprietor has never seen an

authenticated miniature picture by VANDYKE, but has been reliably assured that they exist.

DOUW.

GERARD DOUW was born at Leyden, in 1613, and learned the rudiments of his art from a glass painter, named KOWENHOORN; but his master was REMBRANDT, with whom he studied three years. His aim was to unite the powerful tones and strongly opposed light and shade of REMBRANDT, to the most delicate handling and highest finish. He first painted portraits, but abandoned this department of the art for fancy subjects. He is unequalled in his style. He died in 1674.

91. The Artist in his Atelier.

The Artist, in a robe and cap, sits before his easel, in a room very bare of the usual furniture of a painter's working room. On the table at his side are a statue of Cupid and a violin. In the left corner is a dog, and in the right, a heap of arms, books, and household utensils, touched with the utmost delicacy of the pencil; the light fairly sparkles on them.

* * This is a veritable specimen of the Master, although a large portion of the left side of the picture has been much injured. The right side is in perfect preservation.

EECKHOUT.

GERBRANDT VAN DEN EECKHOUT was born in Amsterdam, in 1621, and became the pupil of REMBRANDT. His pictures are chiefly remarkable for their harmony of color. He died in 1674.

92. The Continnence of Scipio.

This picture tells, in a Dutch way, the well-known story of SCIPIO's continence and generosity. The victorious and self-denying general stands upon a stone platform, surrounded by his officers and attendants. At the foot of the steps leading to the platform, kneel the lovers, surrounded by their friends; and in the back ground are other less fortunate cap-

tives, and the victorious army. A stronghold forms the back ground of the composition. The anachronism of the introduction of Dutch faces and the old Dutch costume in the treatment of this tale of classic Rome, strikes the eye ludicrously enough, but cannot blind it to the character and expression of the figures, and the rich and harmonious color of the picture.

* * This is the most celebrated of the Master's compositions, and is cited by DESCAMPS as his *chef d'œuvre*. His pictures having been frequently changed into REMBRANDTS by picture dealers, this specimen is the finest and purest which the proprietor has met with.

VAN EYCK.

JAN VAN EYCK, called John of Bruges, was born at Maeseyk, in 1370, according to generally received authority; but there exists some doubt as to the date of his birth, as well as that of his brother, HUBERT, with whom he worked. The brothers have long had the reputation of being the first inventors of painting in oil; and it at least is certain that they discovered the art themselves, and were among the very first to practice it successfully. The works of the VAN EYCKS are wonderful exhibitions of elaboration and color, and are of the highest historical importance. JAN VAN EYCK died, according to different accounts, in 1440, or 1441.

93. Crucifixion.

The cross upon which the dead CHRIST is suspended occupies the middle of the composition. On the left, ST. JOHN sustains the fainting Virgin, behind whom kneels the churchman for whom the picture was painted. His name, *Fr(ater) Aurelius de Emael*, is written across his figure. Behind him is a weeping female figure; on the left is a group of dignitaries and soldiers. A landscape, in which the towers of a distant city appear, closes the scene. Underneath the left arm of the cross appears the legend, *Vere Filius Dei erat iste*, which ceased to be used after the time when the

custom of painting in oil commenced. The forms in the CHRIST are somewhat meagre, but the anatomy is remarkably correct and particular. The expression in the faces of the several figures is marked, but lacks nobility; and the features, though carefully drawn, are somewhat rigid. The countenance of the principal figure on the left is, however, an exception to these strictures. Modern art rarely shows us a finer old head than this.

* * The picture is slightly but admirably restored in the left arm of the cross, and a portion of the legend. It is of unquestionable authenticity, and the extremest rarity.

FOUQUIERES.

The Chevalier JACQUES FOUQUIERES was born at Anvers, in 1600, and was the pupil of DE MOMPER, of BREUGHEL (called Velvet BREUGHEL), and of RUBENS. His talent was so great, that he was often permitted to paint the landscape backgrounds of the works of his last and greatest master. His touch is free, and his color clear, though too much pervaded with green tints. He died at Paris, in 1689.

94. Landscape, with Figures.

Two huntsmen, with a horse and hounds, pass along a road which leads over a rustic bridge. In the middle distance is a clump of trees.

* * * This picture was attributed to RUBENS, until one which proved the authorship incontestably was shown to the proprietor, who will be, as he always has been, grateful for any real information respecting the authenticity of any or all of his pictures: his serious object being to make his gallery an authority.

GLAUBER.

JAN GLAUBER, called POLIDORE was born at Utrecht, in 1646. His master was BERGHEM; and after profiting by his inestimable instructions, he studied in France and Italy, in which latter country he received his honorary surname. He is eminent among the landscape painters of his country, but the tone of his compositions is decidedly Italian. He was an intimate of GERARD DE LAIRESSE who painted the figures in a large proportion of his landscapes. He died in 1726.

95. Landscape.

From a broken and wooded foreground the eye is led to a rugged and hilly middle distance. The view is bounded by mountains. In the foreground are three figures; a female reclining, another playing the tambourine, and a man bearing a vase. In the first distance, is a figure following a goat. The color is rich and harmonious, and the light breaks beautifully upon the rugged hills upon the left. The figures are by GERARD DE LAIRESSE.

* * It is unrivalled by any production of the Master known to the proprietor, and is worthy of CLAUDE, to whom it has been attributed by some of the most distinguished experts of Europe.

GRIFF.

ANTHONY GRIFF painted wooded landscapes, hounds, and game, with such truth and spirit, that it is much to be regretted that we know nothing of him beyond his works, except that they were produced about A. D. 1650. Some of his pictures, in design and treatment of light and shadow, rival those of SNYDERS.

96. Dogs and Game.

A spaniel looks disdainfully upon a cur who approaches some game hanging in the open air, near a large building.

* * This little picture is a fair specimen of the Master.

HEMLING.

Of JAN HEMLING, called sometimes HEMMELINK, little was known till within the last few years. He was born about the year 1440, as his works bear date from 1462 to 1485. He shares with the VAN EYCKS the dawning glories of the Flemish School of painting; and in the power and richness of his color, the delicacy of his pencil, and his elaborate finish, surpasses their greatest efforts. It is not known when or where he died; but he was living in 1499. His works are held in such esteem, that Dr. WAAGEN, perhaps the first critic in Europe, and Director of the Royal Gallery at Berlin, in speaking of a small but exquisite specimen of his art, says: "Unfortunately the demand of £3,000 sterling for this jewel is so extravagant, that no offer has yet been made for it."

97. The Marriage of St. Catherine.

In the centre of the picture, the infant CHRIST, standing

upon the Virgin's knee, turns to SAINT CATHERINE, who receives from him the ring of espousal. Upon her lap rests a richly illuminated missal. A similar book is in the hands of ST. ANNE, who sits upon the left of the Virgin. Between these figures is the lamb of the former; and behind the group is an elaborately painted landscape with figures, which is in very fair perspective, considering the date of the picture. Above the Virgin two angels hover with a crown. The feet of the group of Saints rest upon a richly tessellated pavement. The Virgin wears a dark-green robe, lined with fur, over which falls a scarlet mantle, the color of which is indescribably brilliant, rich, and pure. The robe of ST. CATHERINE is of a dark crimson, trimmed with ermine, and elaborately worked in arabesque and gold. She also wears a richly jewelled coronet. ST. ANNE is dressed in a green robe which has sleeves, apparently of changeable silk, the colors being lilac and red. Upon her head is folded a light, thin kerchief, the transparency of which is wonderfully expressed. Although formal in composition, and somewhat conventional in expression, this picture is full of merit of a high order. The heads show an advancement in the art of modelling, quite remarkable for the time; the drapery falls in folds of simplicity and grace far beyond the attainment of the most distinguished of HEMLING's successors; and the little *chiaroscuro* distributed through the picture is of magical clearness and purity. The elaborateness of the artist's manner may be best appreciated by a close examination of the *chevelure* of the figures, "each particular hair" of which seems to have been traced by his exact and laborious pencil. It is worthy of remark, that the expression of these heads is altogether wanting in that air of wrapt serenity which is the characteristic

of the contemporary Italian Masters, and even of those of yet ruder days.

*** The picture is in remarkably fine condition, and aside from its intrinsic merit, is important in the history of Art. When purchased by the present proprietor, its beauties were hidden beneath the accumulated blackness of ages; otherwise a private American fortune would have failed to obtain it, as the Director of the National Academy of Brussels, partly suspecting its value, was a competitor for its possession. It is immeasurably superior to any other specimen of the Master which the proprietor met with in Europe. It was purchased at the sale of the well known *Collection Quedeville*.

98. The Conception. (Copy).

JOSEPH, who was "minded to put away MARY his wife," having been warned by an angel, kneels in adoration before her. Two cherubs hover over the head of the Virgin. The scene takes place in an open gallery with a tessellated floor, from which we look out upon a meagre and formal landscape, in which, after the manner of the artist's time, he has represented the interview between the angel and JOSEPH, the result of which is the subject of the composition. Behind MARY, is a very remarkable specimen of Arras hanging, worked in arabesque of black upon a gold ground.

*** This picture, as well as the preceding, is from the *Collection Quedeville*, and was supposed, for a long time, by some, to be an original; but a comparison of it with the "Marriage of St. Catherine," just noticed, will soon convince even the least practised eye of the error of this belief.

HEYDE.

JAN VAN DER HEYDE, often called VAN DER HEYDEN, was born at Gorcum, in 1637. He is one of the most minute and elaborate, and yet one of the most spirited, of landscape painters. His works are marvels of finish, color, perspective and *chiaroscuro*. He received the instructions of no eminent painter; but he was

intimate with VAN DER VELDE and LINGELBACH, one of whom generally painted the figures in his landscapes. He died in 1712.

99. View of an old city on the Rhine.

The river flows between hills, and divides the town, the two portions of which are connected by a stone bridge of five arches, having, after the ancient style, a tower at each end. Boats are passing on the river. In the foreground on the left stands a small tower. The accuracy of detail in this picture is such, that not only do we find the figures in the boats, and even on the bridge, carefully made out, but the stones and bricks, and the sashes of the windows in the buildings, far and near, are indicated with scrupulous nicety. The effect of the work is that of a landscape seen in a camera-obscura, or a Claude glass. The style is more worthy of remark than approval or imitation.

HOBBEEMA.

MINDERT HOBBEEMA was born at Coevorden; it is not known exactly when. He was a pupil of RUYSDAEL, whom he rivals, and sometimes surpasses in the sentiment, the finish, and the rich color of his landscapes, which are not less remarkable for the sentiment which breathes through them, than for their execution. His works are often enriched with figures by VAN DE VELDE. The time of his death is unknown.

100. Landscape.

An old mill with a wood at its back, and a figure fishing in the water, which occupies the front of the picture, are the simple elements of its great beauty. HOBBEEMA was almost forgotten until a comparatively recent period, on account of the tricks of picture dealers, who effaced his signature, and by altering his compositions slightly, passed them off for those of RUYSDAEL. We owe to Mr. LE BRUN, a painter and

an honest dealer, the pleasure of admiring this charming artist's works for their own merits, and under his name.

*** This is not a fine specimen of the Master, though superior to most of the pictures exhibited as his. The cool, gray tints, and the peculiar quiet of the composition, mark it unmistakeably as his.

DE HOOGHE.

PETER DE HOOGHE was born in 1643. We know nothing of his studies or his life. His subjects were interiors with figures, usually with a bright light shining through a window and brilliantly illuminating the room. Some of his pictures are almost priceless. Sir DAVID WILKIE never saw one without making a note of it in his journal, as an event of importance.

101. A Lace Worker.

A young woman sits by an open window, with her hands resting upon the cushion on which is her work. The light falls in a broad mass upon one side of her face and figure, while the other is in the half shadow of reflected light. This little sketch, so unobtrusive in subject and treatment, will impress the close observer with a sense of quiet power and thorough knowledge,—knowledge which is content to know without seeming learned.

HUYSMANS DE MALINES.

CORNELIUS HUYSMANS was born at Amsterdam, in 1648, and became the pupil of DE WITT and VAN ARTOIS. His landscapes merit the high estimation in which they are held, by their noble style, their warmth and strength of color, the spirited figures with which he enlivens them, and his remarkably truthful manner of expressing the traits of mountainous scenery, in which he had a peculiar talent. He died at Malines, in 1727. The spirit of his works is altogether Italian.

102. A Landscape.

The principal portion of the picture is occupied by a clump of trees overhanging a rugged road, the sides of which form the foreground. Along this, peasants and cattle are

passing. On the left, we look out upon not very distant hills. The tone of this picture is deep, and the shadow which covers most of it is beautifully clear. The texture of the broken ground, and the clear tints on cloud and sky, are remarkable instances of mastery of the detail of landscape painting.

*** This is the finest easel picture of this master known to the proprietor. One inferior to it in every respect was placed by the side of a HOBBEEMA at the last exhibition of the British Institution, and sustained itself. The great French colorist, DESCAMPS, has attentively studied the works of this master in which culminate the motives of the landscape school of RUBENS.

DU JARDIN.

KARL DU JARDIN, called in Italy BARBE DE BOUC, was born at Amsterdam, in 1640. He was the most gifted of the pupils of BERGHEM. His works are distinguished by the simplicity of the materials with which their remarkable effects are produced. Exquisite purity of taste, and a profound knowledge of nature, are manifested by every production of his pencil. His coloring is chaste, and the tints have remained to us in remarkable freshness. He died at Venice, in 1678.

103. Portrait.

A young man in a slashed lead-colored doublet, with a red cloak. His hair is very carelessly disposed, and he wears a slight moustache. The head is finely modelled, and there is a look of life in the face. Upon the left side, a fine reflected light is thrown.

*** Portraits by this master are rare.

104. Landscape, with Figures.

Near a ruined castle, sheep and goats are grouped around an old fountain, from which one of the goats drinks. Three peasants are near. In the distance is a misty landscape. Close observation of the foreground, and the sheep and goats

will discover beauties enough to justify the estimation in which the master is held. The heads of the sheep are painted with remarkable fidelity and finish. The picture is in the Italian style of the master.

. The signature is in script, *K. Du Jardin*; an unusual one for the Master, who almost always signed in Roman letters.

LELY.

SIR PETER LELY, the painter of the Beauties of the Court of Charles II. was born at Soest, in Westphalia, in 1617, of a family named VAN DER FAES. His father is said to have received the name of Lely because he lived in a house the front of which was ornamented with a lily. He was the pupil of GREBBER, of Harlaem, whose instructions became useless to him before he was twenty years old. Upon the death of VAN DYCK he went to England, where he first painted landscapes. He soon took to portrait painting, and succeeded to the popularity and court favor, if not to all the genius of his great predecessor. His color is pure, his draperies gracefully disposed, and the expression of his heads that of high breeding. His hands have an affected sameness, in spite of their delicate forms, which seems to indicate that they were painted from one model. He died in 1704.

105. Portrait.

A lady dressed in the style of the time of Charles II., stands in a landscape; her head is relieved against a projecting rock, and behind her is a shrub, the leaves of which are touched quite in the style of VANDYKE. The flesh tints are clear and true, and the hair is painted with great naturalness and freedom. The lady was not a beauty; but the unmistakeable touch of LELY has perpetuated her lineaments and made them interesting.

. This is the portrait of a sister to the Prince whose portrait, representing him holding an orange, is in the Louvre, and which was long attributed to VANDYKE; and the proprietor takes the liberty of declaring both portraits to be painted by the same artist—Sir PETER LELY. It is from the collection of DROLLING.

MAAS.

NICOLAS MAAS, or MAES, born at Dortrecht, in 1632, was a pupil of REM-BRANDT. He at first painted history, which he abandoned for portraiture, in which he distinguished himself by producing strong resemblances in clear and vigorous color. He died in 1693.

106. Portrait.

A young man in a huge peruke, wearing the Roman lorica with its straps, over which red drapery is, not very gracefully, cast. The face does not afford us a favorable specimen of the painter's color. The hand is freely drawn, but the arm is somewhat dwindled.

MABUSE.

JAN DE MABUSE, or MABEUGIUS, whose family name was GOSSAERT, was born at Mabeuge, in 1492, 1496, or 1499, according to various authorities. We do not know that he had any other master than nature and his own genius; but he studied in Italy, where he remained some time. He is said also to have visited England, and to have left there portraits of some of the distinguished persons of the day. He was the first to introduce the treatment of the naked figure, and allegorical composition, into the Flemish School. His compositions are highly meritorious, his finish exquisite; and his correctness of drawing vies with that of ALBERT DURER. After a dissolute life of vicissitude, he died at Antwerp, in 1532.

107. Virgin and Child, with Cherubs.

The Virgin, robed in blue and with a white head-dress, sits beneath an elaborately carved, gothic canopy, having the Holy Child upon her knee. Around them cherubs sing, accompanied by others upon musical instruments. In the distance, on the right, JOSEPH is seen. This picture is noteworthy for the clearness of the flesh tints, the rich color, and fine disposition of the Virgin's drapery, and, especially for the elaborate and beautiful design of the canopy.

108. Virgin and Child.

The Virgin, draped in blue and red, holds the infant

CHRIST on her left arm. He has an apple in his left hand, and lays the other on her breast. Other fruit and a knife is on a ledge before them. From the window, a meagre landscape, with buildings, is seen. The forms of this picture are truthful, if not noble; and a trait of serene loveliness is discernible in the face of the Virgin. The flesh tints are also pure; but the shadows are black and unpleasing. The picture, in composition and expression, shows the influence of the painter's studies in Italy.

MATSYS.

QUINTIN MATSYS, MATSYS, or MESSIS, called the Blacksmith of Antwerp, was born in that city, in 1450. The story of his leaving the anvil for the easel, for the love of a painter's daughter, is well known. It is not recorded who was his instructor. He painted portrait, history, and *genre* pictures. His style is hard, but yet full of expression. He died at his native city, in 1529.

109. A Triptique

In the centre compartment is CHRIST, crowned with thorns, and holding up his bleeding hands. In the right leaf, an angel, richly draped, holds the cross with the nails and the spear; and in the left, another angel similarly robed, holds the pillar with the cord and the scourge. The whole of this work is in the most elaborate style of the master; every detail of person or costume is made out with the most laborious exactness. The flesh tints are of a cold, unpleasant reddish hue, and the shadows abrupt, and by no means clear. The expression of the head of CHRIST is one of the extremest physical suffering.

On the outer side of the leaves are two figures of saints, painted in simple light and shade. On the left leaf, with a deer at his feet, and a horn in his hand, is St. HUBERT, wear-

ing the mitre and holding a crosier ; on the right, St. CATHERINE, a crowned female figure, holding a sword in her right hand, and having a broken wheel at her feet. Between them, divided by the doors, is an emblazoned shield ; doubtless the arms of the person in whose hunting chapel the triptique hung. The drapery of these figures is quite grandly disposed. They seem to the author to be of later date than the painting within.

** The picture is in absolutely perfect preservation, and may be regarded as an unexceptionable specimen of the master.

MOLENAER.

JAN MOLENAER has left little record of himself, save his signature upon his pictures of rustic interiors, which awaken admiration for their happy choice of subject, and their fine color. He flourished about 1650.

110. Boors regaling.

Four boors drink and smoke round a barrel-head. It is homely enough in subject ; but the grouping is easy, and the color harmonious. It gives a fair idea of the master.

MOLNAER.

NICOLAS MOLNEAR, a meritorious painter of rustic merry-makings in the open air, and of winter scenes, was born at Amsterdam, in 1629. His landscapes, covered with snow and ice, are of a marvellous truthfulness, and are enlivened with spirited figures. He died at Amsterdam, in 1684.

111. Winter Scene.

The view is outside the walls of Harlaem ; and a dreary view it is. Not even the spirited figures which are skillfully scattered through it, can lend animation to the landscape. The painter has, to complete the dreariness, put a promise of a driving snow-storm in the clouds and sky, which are painted with great knowledge and skill.

MOUCHERON.

FREDERIC MOUCHERON, born at Embden, in 1633, was a worthy pupil of JOHN ASSELYN. He visited Paris, but passed the greater part of his life at Amsterdam. His landscapes are admired for the fine forms of the trees, the foliage of which is of remarkable lightness. His distances are skillfully arranged, and his skies luminous. His best pictures have figures by VAN DE VELDE or LINGELBACH. He died at Amsterdam, in 1686.

112. Landscape.

A sluggish stream flows through the flat, alluvial fields which lie around the roots of rugged hills. In the first distance is a high precipitous rock, crowned by a castle. The sky is filled with light, vapory clouds. In composition, this landscape is very skilful. The foreground is the top of a hill in deep shadow; and the eye, being attracted by figures, looks over the sharply defined outline, upon the plains beyond and below, which thus gain distance both in remoteness and descent. The clouds are lightly touched, and the varying hue of the sky is both truthful and beautiful. It is worth while to observe and contrast this landscape with those of BOTH.

VAN NECK.

JAN VAN NECK, born at Naarden, in 1636, and a pupil of J. DE BAKKER painted history in the style of his master; his compositions are pleasing, his color truthful, and his drawing correct. He died at Amsterdam, in 1714.

113. Portrait.

A young man, with dark, flowing hair, and draped in sad-colored robes, leans against a tablet, holding in his right hand a watch. Through an unglazed window we look out upon a sombre landscape. The face is finely modelled, the head very correctly drawn, and the position unites firmness and grace. The picture is very characteristic of the painter, and by its large style vindicates his claim to a higher relative

position than that usually awarded to him: higher, for instance, than that due to NETSCHER, as will be seen by a comparison of this portrait with No. 116. Meritorious as that is, it lacks the strength of this.

* * This picture is from the gallery of Cardinal FESCH, at the sale of which it was purchased,—but not by the present proprietor,—as by NETSCHER, although the true signature was covered by the false one of NETSCHER.

VAN DER NEER.

AART, or ARNOLD VAN DER NEER, was born at Amsterdam in 1619. We do not know from whom he had learned the principles of his art. He is eminent among the first landscape painters of his school. His moonlight, twilight, and firelit scenes are marvels of art. Such clear half-light has rarely been represented. But his pictures are so interesting in their composition, and so highly finished, that their value does not depend upon their treatment of peculiar light. They generally represent a flat country by river sides. He died in 1683.

114. Landscape by Moonlight.

By dim twilight, a heavily undulating landscape is seen. The sky is mottled with clouds; and the moon rises over a hill in the foreground, upon which is a windmill. The heavy, confused appearance which the watery clouds give the sky, and the struggling of the moon-beams through them, will be recognized as eminently truthful, by close observers of nature.

NEEFS

PETER NEEFS was born at Antwerp, in 1570, and was a scholar of HENRY STEENWYCK. His architectural pieces are among the best in that department of art. His truthful and laborious pencil represents with unswerving fidelity, the minute details of ornament of the florid gothic school, and his effects of contrasted light and shadow are equally faithful and pleasing. The figures in his pictures are often by FRANCK. He died at his native place, in 1651.

115. The Interior of a Cathedral.

We look up the nave of a Gothic Cathedral. In the side aisles, worshippers at the different altars are seen. In the

foreground is a group of persons about to leave the building. The rays of torches and candles blend mysteriously with the twilight of early evening.

** The figures are by FRANCK, and the picture is signed by both masters.

NETSCHER.

GASPAR NETSCHER, was born, according to some authorities, at Prague, according to others, at Heidelberg, in 1636. He became the pupil of TERBURG, and after visiting France, settled himself at the Hague. He painted in the style of MIERIS and GERARD DOUW; next to whom his exquisitely delicate touch and richness of color must rank him. He died at the Hague, in 1684.

116. Portrait of Madame de Montespan.

The Duchess, richly dressed, sits near a small table, playing upon the harp. Her costume displays to great advantage the ripe loveliness of her person. At her feet, wearing a slight, blue drapery, sits her son, the Duc De MAINE. The color of this picture is rich and mellow, the features and extremities are touched with exquisite delicacy, and the textures are expressed with remarkable fidelity. The artist has intended to represent the lady as St. CECILIA; but there was as little of the saint in her as of the RAPHAEL in him; and so as we look, we think smilingly of the pure, wrapt maiden in the Gallery of Bologna, who hushes her own strains while her soul is borne heavenward by angelic harmony. The painter's design, however, accounts for the emblematic anvil, hammers, and balance, which are allusions to the discovery of PYTHAGORAS; and also for her sitting upon a celestial globe, typical of the music of the spheres.

VAN OOST.

JACOB VAN OOST, was born of a distinguished family of Bruges, in 1600. Nothing is known of his early studies. He visited Italy, where he devoted himself to the study of ANNIBALE CARRACCI. His style is somewhat Italian in character, and his treatment of his subjects free and spirited. He died at Bruges, in 1713.

117. A Carnival Scene.

To a party of revellers, round a table, others approach through an open door. The group is spirited, and the light upon it well distributed. This picture contains strong internal evidence in favor of the belief that the painter was a pupil of RUBENS.

VAN OCHTERVELDT

JAN VAN OCHTERVELDT, or UCHTERVELDT, was born about 1655. He is supposed by some to have been a scholar of TERBURG, by others to have studied with METZU. He painted more in the manner of the latter than the former. He painted interiors, generally in cool, gray tones. He is remarkable for the high finish of his silk and satin draperies.

118. A Lady playing with a Dog.

A lady, richly dressed, plays with the ears of a spaniel upon her lap. A servant maid brings a ewer and basin to wash him. On the right, is a table covered with a rich cloth, on which lies a violin. This picture is worthy of admiration, in spite of its pervading gray hue, which even invades the flesh tints. The dog is very fine in attitude and expression, and the texture of his coat is well reproduced. The satin petticoat of the lady, is well enough imitated for a silk importer to estimate its cost "per yard."

OSTADE.

ADRIAN VAN OSTADE, was born at Lubeek, in 1610, but came early in life to Harlaem, to study under FRANK HALS, and remained in that hive of painters during the most of his life. He was a fellow-student of BRAUER. His interiors with drinking boors and clownish children, are almost unrivalled for expression of character, richness of color, and fine treatment of the *chiaroscuro*. He died in 1685, at Amsterdam.

119. Portraits of the Painter's Wife and Child.

The mother, whose embrowned face is shadowed by a white head-dress, holds on her knee an infant sweltering in

woollen, after the Dutch fashion. Pictures of greater design than this there are by thousands, but there is not one in ten thousand which is so perfect in its kind. What words can express the naturalness of the face of that little wheezy child? The flesh tints and the *chiaroscuro* are marvellous.

* * * From the collection of Cardinal Fesch.

SCHOOL OF OSTADE.

119. (A.) A Head.

An old peasant looks smiling over his shoulder. He wears a shapeless hat. The face has character, and is painted with a spirited pencil. Many a picture of no greater merit is confidently bought as a true Ostade. But to judge how misplaced such confidence is, compare the color and disposition of light in this with the same points in No. 119.

OSTADE.

ISAAC VAN OSTADE was the pupil of his brother ADRIAN, and was born at Lubeck, in 1613. He painted in the style of his brother, but added some skill as a landscapist to his *genre* painting. He died at Amsterdam, in 1671.

120. A Dutch School.

At the head of a school-room, filled with grotesque and clownish scholars of almost all ages, a master, seeming not much superior to his pupils, is disciplining one of them with a somewhat odd looking instrument.

POELENBURG.

CORNELIUS POELENBURG was born at Utrecht, in 1586. He studied under BLOEMART, and afterwards went to Italy. His landscapes charm by their fidelity to nature, their graceful composition, and their sweetness of tint. He died at his native place, in 1660.

121. Landscape, with Figures.

A view of a gently undulating country. The foreground

is occupied by five half-draped figures, relieved against a wooded knoll on the left; and in the middle distance are moss-grown ruins. The effect of this exquisite little picture is that of repose, and quiet enjoyment of Italian skies under their sweetest influences. The tone of the color throughout is seductively tender and harmonious. The flesh tint, the roundness, and the *chiaroscuro* of the principal figure, are worthy of all admiration.

PORBUS.

FRANCIS PORBUS, the younger, was born at Antwerp, in 1570. He was the pupil of his father. He painted history; but his greatest success was in portraiture. His heads are remarkable for individual expression and delicate finish; and the texture of his stuffs is very faithfully expressed. He went early to Paris, where he remained until his death, which took place in 1622.

122. Portrait of Henri IV.

The gallant monarch is represented at full length, standing in a pillared apartment with a tessellated floor. His left hand rests upon his hip, his right upon an article of furniture covered with a rich, red and gold drapery. He is dressed entirely in black, and wears the inevitable ruff. Behind him is a heavy green curtain. The face is full of character, is boldly modelled, and, with the extremities and draperies, is very highly finished.

QUERFURT.

AUGUSTUS QUERFURT (of Vienna) was born at Wolfenbattel, in 1696. His preceptors were his father and RUGENDAS, of Augsburg. His pictures are battle pieces, in the style of BORGOGNONE, or VAN DER MEULEN. He died at Vienna, in 1761.

123. Battle Piece.

The whole space between the spectator and the foot of a bluff, in the middle distance, is filled with combatants on

horseback and on foot. Though the action of the figures is spirited enough, the color is feeble, and it is hardly worthy of the gallery. The group of Hercules and the lion, standing upon a rude pedestal near the middle of the picture, will interest the observer, and remind him of RUBENS, No. 132.

REMBRANDT.

PAUL REMBRANDT GERRETZ, was called REMBRANDT VAN RYN, from his being the son of a miller who lived on the banks of the Rhine, between Leyderdorp and Leyden, where the great master of *chiaroscuro* was born, in 1606. He was successively the pupil of PETER LASTMAN, JACOB VAN ZWAANENBERG, and JACOB PINAS. REMBRANDT painted history; but his genius, wonderful as was its power, was not suited to the grand style of composition. His forms in works of this kind are gross, his sentiment grovelling; but still, such is his wondrous wealth of color, and the magic of his *chiaroscuro*, that we forget his unfitness for the task, and disregard his faults in admiration of his marvellous merits. In portraiture the powers of his pencil found their most suitable exercise; and his representations of the notabilities of his day are among the greatest works of this kind which the world possesses. He died at Amsterdam, in 1674.

124. Portrait.

A man, past middle age, with close cut hair, moustache and chin-tuft, in a black doublet and ruff. We have here a specimen of this great master of *chiaroscuro*, in the style of his famous *Lesson in Anatomy*. It is evidently the portrait of a person of some consideration; and we do not need to have seen him to be sure that the likeness is "formidable." Fearless fidelity is the expression of every line and tint. Here is no idealization of the subject, so called. The heavy features of the Dutchman are duplicated with the inexorable honesty of a daguerreotype, and yet the work is one of wonderful art in the harmony of outline and tint, and the magic of *chiaroscuro*.

*** This portrait is signed with the R., the early signature of the Master. It was bought at the sale of the celebrated miniature painter, SAINT, to whom it belonged, by Mr. RÆHN, the celebrated

connoisseur, and was sold by him as REMBRANDT's, to Mr. JECKER, the same who left his important collection of prints to the *Bibliothèque National*, at Paris.

125. Tobit and the Angel. (A copy.)

The sight of Tobit's father having been restored, the Angel flies heavenward. In the foreground, the old man bows to the ground in thankfulness: his family is grouped behind him. The light comes from the cloud which opens to receive the heavenly visitant. This picture is a successful copy of the golden-toned period of the master. The original in the Louvre, is well known, and famous.

* * Copied by SCHUERMAN.

126. Holy Family. (A copy.)

The Virgin is suckling the infant CHRIST. ELIZABETH watches them with interest. By the window of the humble room, through which a flood of light pours in upon this group. JOSEPH is at work. The picture is similar in tone to the preceding.

* * The copy is also by SCHUERMAN, who died in 1847.

127. Portrait of an Abbé.

A young Abbé, in a broad-leafed hat, a black doublet and falling ruff. Half the face is in deep shadow. This picture, though much injured by injudicious cleaning, which has swept away with the dust all the half tints, is still an interesting specimen of the effects of REMBRANDT's school.

RUBENS.

PETER PAUL RUBENS, or as the English delight to call him, SIR PETER PAUL RUBENS, who stands preëminent in the Flemish School of Painting, was born at

Cologne, in the year 1577, of a highly respectable family, and received an excellent education. His first studies in painting were under ADAM VAN OORT, and afterward under OCTAVIO VENIUS; but having surpassed his masters, he went to Italy, and there studied the works of the Great Painters of the previous age, particularly those of TITIAN, PAOLO VERONESE, and TINTORETTO. He visited England, and painted there some of his finest works. His distinguishing traits are strength and transparent richness of color, combined with marvellous freedom of pencil, united to great learning, both as to the resources of his art and the use of costume and accessories; to these he added an expression of energy, spirit, and fervid life, in which he has been approached by no other painter.

He had a predilection for excessively plump women, and the charge of grossness is made with much reason against his female figures. But though they have too much flesh, it is of such freshness and purity of tint as has never been put upon canvas by another painter, save perhaps TITIAN; and there is such a look of life and exuberant health, and consequent good humor, about them, that they win our favor in spite of their unsentimental portliness of person. The same objection does not apply, in so great a degree, to his male figures, which are muscular and massive, but rarely gross; and always have an expression of strength and self-reliance which makes us respect them. He was a prolific painter, and excelled equally in History, Landscape, and Portraiture. RUBENS died at Antwerp, in 1640, covered with honor and rewards.

128. St. Catherine.

The Princess, very richly dressed, and holding a palm branch in her right hand, stands looking upon the broken wheel which, in memory of her martyrdom, has become her symbol. In this picture are united in an eminent degree, the resplendent and harmonious color, the transparent hue of health, and the defective drawing, characteristic of the master. Although the subject is a sainted martyr, the painter has given us a fresh, ruddy-visaged young woman, who, if it were not for a shade of pensiveness in her face, would seem never to have had a thought other than that of the fullest enjoyment of this life. The freshness and transparency of the flesh tints, and the harmonious disposition of so many and so brilliant colors upon one figure, are

distinguishing marks of the master's hand in the fullness of his powers.

*** There are but six pictures of this quality by RUBENS, known to the proprietor. Three are in the Louvre, one is over the painter's tomb, one is the famous *Chapeau de Paille*, and the other is before us. It was brought from a church in the neighborhood of Brussels, by NIEUWENHUYSEN, the elder, and sold to the Count PERREGEAU.

129. Christ bearing the Cross.

The Saviour of the World stands bearing the Cross upon his left shoulder. His hands and feet are pierced, and from his right side the blood spouts into a goblet at his feet. Red drapery falls from the shoulders. The picture is evidently intended to be symbolical of the Eucharist: "This is my blood: drink ye all of it." The unnaturalness and absurdity of the composition in *this* respect, should not blind us to the strength of the color, and the expression of grandeur in the figure. The picture is especially valuable for historical considerations, as being the only one which RUBENS is known to have painted on cedar panel. It formed one compartment of a triptique in the Cathedral of Antwerp. The centre compartment represented the Flagellation of Christ.

*** The proprietor has the authority of Mr. HERIS for the authenticity of this picture, and the locality from which it was stolen.

130. Portrait of a Knight of the Order of the Golden Fleece.

A middle-aged man, with close-cut hair, and small moustache and beard, wearing a black doublet and cloak, and stiff ruffs at the neck and wrists, stands resting his left hand upon the steel hilt of his sword, and the right upon his hip. The head is one of those, the truthful expression of which strikes the

observer at a glance. Without knowing the original, we can see that this is no feeble generalization of his features, but a faithful transcript of the individuality of his every trait of person and expression. Being thus literal, it is at the same time so vivid a representation of a class and a time, that it rises into the high rank of historical portrait-painting.

* * This picture is from the collection of LOUIS PHILIPPE, King of the French.

131. Susannah and the Elders.

The story of this composition is too well known, and the picture tells the story too vividly to make any description of it necessary. The character of the heads, the rich glow of the flesh, and the expression of vigorous life in all of the figures, command unquestioning, if not unqualified admiration.

* * The picture is much injured, probably by fire, as none of the original canvas exists where the stretchers passed, except where they crossed each other. No person in Europe has disputed its originality in the presence of the proprietor; and a close examination of it will forbid any expert to risk his reputation by denying the proofs of the Master's hand in every part that is pure. The heads of the Elders, the head, arms, and hands of SUSANNAH, and, above all, the statue of Cupid, are irresistible. It was purchased by the proprietor, in a most forlorn condition, from the *Valet de Chambre* of Prince TALLEYRAND.

132. Hercules strangling the Nemean Lion.

The brawny god, with one foot upon a huge leopard, whose dying gasp bears one witness to his prowess, throws his left arm round the lion's neck, holding his head in the reverse position of that called by sporting men "in chancery." The tremendous muscular action of the god, the agony of the

lion, and the fierceness of the desperate contest, are forcibly portrayed. This group, an engraving of which neither the proprietor nor the author have ever met with, is found as an appropriate monument in a Battle Piece, No. 123, by QUERFURT, a scholar of RUBENS, and an imitator of WOUVERMANS.

*** Several persons, whose opinions the proprietor highly respects, have denied the authenticity of this picture; but he thinks that, on a careful examination, its wonderful energy and muscular movement can be attributed to no other hand, no other head, than that of RUBENS. It is the Belvidere Torso—that only acknowledged Master of MICHAEL ANGELO—put into action, and was doubtless painted in Italy. It is known that RUBENS attempted to draw the lion from nature, when he was irritated by his keeper. He made a hasty sketch; but, thinking that a repetition might be dangerous, prudently refrained from prosecuting his studies in the VAN AMBURGH school.

133. Landscape, with Figures.

A shepherd, with a few sheep, have stopped at a water trough, which is supplied by a tiny stream brought down a hill side. We must admire the fine masses of foliage, the sparkle of the water, and the richness of the color; and no less, the large and free style of composition in this little sketch.

*** From an old chateau in Normandy.

134. Ascension of the Virgin. (Copy.)

The Virgin, supported by cherubs, is borne heavenward, from the wondering crowd which is gathered round her tomb. This little picture is a superb piece of color, and is an admirable copy of the great original, made by PŒLEMBURG, the painter of the exquisite little Italian scene, with ruins and figures (No. 121).

RUYSDAEL.

JACOB RUYSDAEL, was born at Harlaem, in 1640. It is not known with whom he studied, and although he was intimate with BERGHEM, who advised him to become a painter, there is little indication in his works of the influence of his elder friend. He is one of the most admired of the old landscape painters. He charms by his variety of outline, his free, spirited touch, his chaste, clear color, and his happy disposition of masses of light and shade. The figures in his landscapes are sometimes by BERGHEM, VAN DE VELDE, or WOUVERMANS. He died at his native 1681.

135. Distant View of Harlaem.

We have nothing here but a flat country, the monotony of which is relieved only by a few patches of copse wood; and yet by the happy disposition of light, by a skillful leading of the eye along the far-stretching plain, and by a harmony of sky and landscape, the painter has made a picture at which we look with pleasure and admiration. It is to his power alone that these are due; for he is great in spite of his subject. Three figures, by VAN DE VELDE, introduced in the foreground, give some life to the scene without disturbing its quiet.

136. Marine View.

Two ships and two luggers are near the shore. A storm is coming up. In the foreground, on the beach are three figures. The effect of the gust is happily indicated by the sails and rigging of the vessels, and the foreboding tone of the sky is very true to nature. The peculiar form of the waves shows careful observation on the part of the artist.

*** The figures are by VANDEVELDE.

137. Landscape with Cattle.

A herdsman on a colt, drives cattle from a shaded stream. The cattle are by BERGHEM; and in the light which sparkles upon them, we have an indication of his early style, as in

the foliage against the sky, we find the earliest traces of RUYSDAEL's characteristic treatment of such passages.

SNYDERS.

FRANCIS SNYDERS was born at Antwerp, in 1579. He was the pupil of HENRY VAN BALEN. As a painter of fruit he has few rivals, and as a painter of animals, no equal. He gives with fidelity not only the form, the texture of the skin, and the action of the animals, but their very spirit and individual expression. RUBENS and JORDAENS frequently interchanged their labors with him. He died at Antwerp in 1637.

138. Dogs Worrying a Cat.

Six dogs are amusing themselves by worrying poor puss, who has taken to a tree. In the portrayal of the characteristic traits of the animals, as well as in the forms and the texture of their coats, this picture justifies the exalted reputation of the master. The landscape is by WILDENS: the cat, by OUDRY; by whom it was added, and to whom the picture belonged. The hound, upon the left, has dog written so plainly in every form and lineament, that he might stand as the representative of his race. Bishop BEVERLY might have considered him the embodiment of "the abstract idea of dog."

. From the Collection DROLLING.

139. Still Life.

A dead deer lies upon a table, surrounded by fruit and vegetables. A dog thrusts his head from under the table. This picture contrasts with the other by the same master, not only in the absence of life, of which that is so full, but in having its light fall from a single point only, thus forming shadows not found in the first. In color and form it is wonderfully true to nature.

. Collection of Marshal OUDINOT.

STEEN.

JAN STEEN was born at Leyden, in 1636. He studied with VAN OSTADE and VAN GOYEN. He was the son of a brewer, a brewer and a tavern-keeper himself. Ruined in his business by his carelessness, drunkenness, and trusting spirit, he kept his chin above beer by painting the subjects around him with a fidelity and humor rarely equalled. He died at Leyden in 1689.

140. Interior: Family Scene.

The centre of the group is a young woman, whom a physician is bleeding: around her are gathered the male and female members of her family. As she has not the air of an invalid, and the circle appears to be in a merry mood, it is probable that she promises to add one to it, as bleeding, strangely enough, was, even in times not very remote, thought advisable in such circumstances. At a table, on which are grapes and wine, sits a female attendant; and in the back ground two young people seem to be doing something which is the Dutch for flirting. The figures are full of character, and the color decided and vigorous. The richly figured table cloth is remarkable for its brilliance of tint, and its successful imitation of texture. The patient is the painter's own wife; on her right, are the VAN GOYENS, (her father and mother,) and JAN STEEN himself stands on her left hand, regarding the operation with interest.

*** This picture, which is superior to the only specimen of the master in the Louvre, was purchased from the Gallery of the Count DE TURENNE, the last of the family of the celebrated Marshal.

TENIERS.

DAVID TENIERS, the younger, was the son of a painter of the same name, and born at Antwerp, in 1610. He was the pupil of his father and of BRAUER, and finally of RUBENS. The works of this great painter are chiefly village festivals, fairs, and drinking parties, though he occasionally devoted his pencil to graver subjects. The spirit, the ease and the truthfulness of his compositions, the genuine

good feeling which pervades them, the lightness and fineness of his touch, and the charming contrasts of his pure color, make them, in spite of their great number, most eagerly sought. He died at Brussels in 1694.

141. Incantation Scene.

A composition of many figures, some of which are of the most uncouth and grotesque forms. In the centre of the picture sits a young woman, who looks with a startled air upon the shapes which the incantations of an old crone at her side have called up. In the back ground another wierd and withered sister stirs a boiling cauldron; and before the huge fire-place stands a young woman stripped of her clothing and riding, witch-fashion, the stick of a broom in which is a lighted candle. A third hag urges her to mount the chimney, after a companion who, in her ascent, has changed into a cat. The room is filled with figures, of monstrous forms and diabolical expression. It is TENIERS' mother-in-law whom he has here represented as bewitching, by her infernal counsel, his own wife. Poor TENIERS! what dreadful experience drove him thus to unite revenge and satire and warning in one matchless work! The transparency of tint, the rich tone, and the combined delicacy and sharpness of touch in this picture, make it one which commands instantaneously the unqualified admiration of those whose cultivated taste enables them fully to appreciate the details of the painter's art. One of the most distinguished painters in America said, after standing mute before it for some time, "If that picture were mine, I would go a good while without hat or shoes before I parted with it."

* * This picture is unsurpassed by any other of the Master; and if ever equalled, it is only by one in the Gallery of Madrid, representing TENIERS himself, painting the portrait of the Grand Duke

LEOPOLD and his family; a picture which makes painters wonder and despair. Collection SYLVESTRE.

142. Village Fete.

A large party of peasants, of both sexes, are feasting and dancing in the court-yard of an inn. The inevitable bag-piper is mounted on a barrel, near a tree, and the almost equally inevitable dog scampers across the foreground. What an admirable embodiment of homely, but honest mirth and hilarity! How heartily those dancers do their part! They must needs do it heartily; else how could such heavy-heeled creatures dance at all! Boorish as the assembly is, there is little grossness in the scene, in spite of the one drunken fellow whom his friend and his wife lead through the gateway. There is a charming harmony of color in this picture, and the painter's magical pencil has made it sparkle with light. Let the curious and critical remark the points of light which flash from the head and wing of the cock on the left of the picture.

* * * Collection Marshal SEBASTIANI.

143. Village Fete.

A picture similar in subject and treatment to the preceding: less open to the sky, and more in shadow, however.

144. Boors Regaling.

In the foreground is a group of peasants drinking and smoking round a rude table, in the yard of an inn. The landlord brings some addition to their refreshment. In the background, other peasants play at skittles. In this picture,

the clear gray tints of open day, so characteristic of TENIERS' pictures, are very noteworthy.

* * * Collection DUC DE BERRI.

145. Charles V. leaving the town of Dort.

The Emperor, in full armor, is about to descend the steps of a large building. The Archbishop gives him his blessing. Persons of dignity, in church and state, are grouped on all sides. In the background is the ship in which the Emperor is about to embark. This composition is filled with portraits; among which, in the figure bearing the standard on the extreme right, we recognize that of the Painter himself.

* * * Collection D'ESPINOY.

146. Parable of the Laborer who received a Penny.

The grumbling laborer stands, leaning on his spade, before the master of the vineyard, around whom are grouped his two sons and three other figures. In the background three other laborers are seen. The figures of the discontented workman, the master, and the person at his right hand, are masterpieces of expression in attitude. Surliness in the first, dignified remonstrance in the second, and a puzzled consideration of the question in the third, could hardly have been more clearly portrayed. In harmonious color the picture is a jewel. Who cares for the anachronisms in such a work? What matter is it that the master has the head of RUBENS, and that he wears a scarlet hat with blue and white plumes, while his principal attendant is clothed in the robes and turban of the East! As historical records, such errors may affect the value of such pictures, but not as works of art.

* * * Collection LOUIS PHILIPPE.

TERBURG.

GERARD TERBURG was born at Zwol, in Switzerland, in the year 1608. He was the son of an indifferent painter, who instructed him, and whom he left to visit Italy, France, Spain, and England. He painted *genre* and portraits. His pictures are remarkable for their high finish, and for the exquisite manner in which the stuffs of the draperies are painted. His drawing was not correct, neither had he much power to embody sentiment. He died at Deventer, in 1681.

147. Portrait of William, Prince of Orange (William III.)

The prince, dressed in an orange-colored doublet, with elaborate sleeves, and hose and sash of the same color, and wearing a long peruke, stands upon a ledge of rock. Behind him is a greyhound; at his side a helmet, watch and truncheon; at his feet other arms, shells, a skull, an hour-glass, and a spaniel. A serpent thrusts its head from the rock toward the prince. In the cool, self-possessed boy represented here, we have the "father of the man" who was the crafty schemer and the prudent king. The picture is remarkable for its elaborate treatment of detail.

* * This is the portrait cited by DESCAMP as the one which WILLIAM insisted that the artist should paint; he being a burgo-master devoted to the prince's cause. It is signed 'G. TERBORCH,' which is the only genuine signature of the Master.

VAN DE VELDE.

WILLIAM VAN DE VELDE, who has no superior as a marine painter, was born at Amsterdam, in 1633. His father, who was also a painter of sea pieces, gave him his first instructions in the art, but he afterward studied with SIMON DE VLIET. After acquiring a great reputation in Holland, he joined his father, who was in London. He is distinguished by his power of expressing the spirit of the scene he depicts, whether it be calm or storm; by the pleasing manner in which he groups his vessels; and by the delicate accuracy, removed from stiffness, with which he draws the rigging. He was a very fertile artist; but his works, though often occurring, maintain a high value. Some of his early pictures were designed by his father. He died in 1707.

148. Marine View.

The water is hardly rippled, and the five vessels nearest the eye lie motionless, with sails dropping idly to the mast. Porpoises are sporting round the nearest ship. The air is filled with a light purple haze, half-hiding in the distance the sails of other vessels, which begin to feel the effects of a rising breeze. The tints of water and sky are truthful and beautiful, and the tone of the picture induces pleasant reverie.

149. Marine View.

Small vessels are becalmed in shallow water. In a boat, lying in a narrow passage through exposed flats in the front, are two figures; a third, on the flats, carries a basket to the boat. The picture presents the scene with an unsurpassable truthfulness and simplicity.

* * * Collection GIRD.

VAN DER VELDE.

ADRIAN VAN DER VELDE, born at Amsterdam in 1639, was the pupil of WYANTS, whose landscapes he often enriched with figures. He was a devoted and loving student of nature, whose effects he reproduced with powerful truth and an enchanting simplicity. His pictures are generally landscapes with figures; but his genius was versatile, and he even painted an altar-piece which is highly esteemed. His landscapes are remarkable for their rich and juicy color, and his figures for their correctness of design. He died at Amsterdam, in 1672.

150. Landscape, with Animals.

A few horses, cows, sheep, and goats in repose or cropping the scanty herbage of a somewhat barren field. In color, this charming little picture is luxuriously rich; and the forms of the animals are given with profound knowledge of nature and mastery of design. Added to this, there is a keep-

ing between the composition and the tone in which it is painted, which contains within itself an indescribable charm.

* * This picture, though small, gives a just idea of the power of the master, from whose pencil the proprietor has never seen a feeble work; though ADRIAN may have adorned with his figures the compositions of inferior masters. This picture, together with the small landscape by RUBENS, is from an old chateau in Normandy.

VERBOOM.

Of VERBOOM little is known, but that he flourished about the middle of the 17th century, living probably at Harlaem, and that he has left a few very charming landscapes, in which WOUVERMANS or LINGELBACH generally painted the figures.

151. Landscape, with Figures.

A hunting party, consisting of two mounted figures, with a huntsman and dogs, emerge from a darkly shaded wood-path. On the left, is a glimpse of open country, with a rivulet.

* * So fine a specimen of the master is rarely to be found. The group of figures, by LINGELBACH, is almost worthy of WOUVERMANS.

WEENINX.

JAN BAPTIST WEENINX, was born at Amsterdam in 1621. He studied with MICHEL, with BLOEMART, and with MOYAERT. He also visited Italy. He painted all kinds of subjects, and imitated various masters, always with surprising success. In his landscapes with ruins and figures, he has been surpassed only by BERGHEM. He died in 1660.

152. Ruins, with Figures.

A cat has stolen a bird from a huckster, who plies her trade in the shadow of a large, ruined building. In starting up, she has overturned her stall. A boy at her right, enjoys the theft and her excitement. Beyond, a semi-circular porch

of the building is seen, near which are other figures. The boy's head is full of mischievous spirit, the woman's head and attitude fine, and the color of this portion of the picture very harmonious; but the perspective is bad, and the cat is a huge, nondescript animal, with a mastiff's body and action, and the head of a tiger.

* * * In the opinion of the proprietor, this picture, though striking at first, is extremely false in everything, like most others of this painter's works. It is from the collection of Cardinal Fesch.

WOUVERMANS.

PHILIP WOUVERMANS was born at Harlaem in 1620, and became the pupil of WYNANTS. He painted landscapes, with horses at fairs, in marches, charges of cavalry, in short, in every imaginable situation, with a fidelity of design and richness and softness of color which place him in the first rank of the painters of his school. He died at Harlaem, in 1668.

153. Travellers, by a River-side.

Several figures, one in the water, one on horseback, wait at a river-side; some are engaged in putting luggage on board a small vessel. This picture has unfortunately been much injured in many places; but in the head and shoulders of the white horse may be found a specimen of the master's best style of painting.

* * * The signature is unquestionably genuine.

154. The Burning and Sacking of a Town.

Not far from the burning buildings, soldiers are butchering the wretched, flying inhabitants, who even seek death by water rather than meet their conquerors.

* * * It is an early picture of the master, and though meritorious, gives no idea of the fullness of his powers.

WYNANTS.

JAN WYNANTS was born at Harlaem, about 1600. We do not know who was the instructor of this great master of landscape. His pictures, the subjects of which are not always well chosen, never fail to strike the observer by their wonderful truthfulness, as well of expression as of design and color. His works are often enriched by the figures of WOUVERMANS, VAN DE VELDE, LINGELBACH, SCHELLINGS, WYNTRANCE, and BARENT GAAL. He died in 1670.

155. Landscape.

A view, apparently in the park of some old mansion, the ruined gateway and wall of which are conspicuous in the foreground. The composition is not very pleasing, but the treatment is so delicate and pleasing that the eye rests with satisfaction upon the picture. The equestrians and beggar in the foreground are by BARENT GAAL.

. It is a fair specimen of the master. Collection GIROUD.

ZORG.

HENRY MARTIN ROKES, who inherited the name of *Zorg* (careful), from his father, was born at Rotterdam, in 1621. He became a pupil of TENIERS, and painted in the same style; but he was first instructed by BUYTENWEG, of Rotterdam. His composition is pleasing, his design correct, and his color warm. He died in 1682.

156. Still Life.

This picture shows us that the hand of genius can invest with interest even a collection of pots and pans and green groceries, in an old cellar. In delicacy of touch, and harmony of color, the picture is a marvel.

. It, as well as the 'Sorcery Scene' by TENIERS, ornamented the collection of Mons. SYLVESTRE, whose ancestors have been either artists or connected with art since the year 1490. A noble pedigree.

UNKNOWN MASTER.

156. (A). Ruins, with Figures.

In the foreground are three women, a man, and a group of animals. One of the women is upon an ass, who drinks from a fountain. Most of the rest of the canvas is occupied by ruins. This picture is signed J. R. The unknown painter was evidently a Flemish artist who had studied in Italy. The color is warm, harmonious, and pleasing in tone.

UNKNOWN MASTER.

156. (B.) St. John Preaching.

ST. JOHN stands upon the steps of a small, ruined temple. Around him is a group of about forty figures, some of whom are on horseback. On the left, we look into the recess of a wood, on the skirts of which the temple stands; on the right, the eye follows a road, on which figures are seen, into a wild and broken country. It has been found impossible to determine who was the painter of this charming picture, in which we know not whether most to admire the effective grouping, the individual character and easy position of the figures, the fine creative power shown in the composition of the landscape and the painting of the sky, in which the light, vapory clouds fairly float, or the rich and juicy color which appears in every part of the canvas. The excellence of every part of the picture amounts almost to the fault of leaving it no chief point of attraction. The eye wanders from the principal group, to stray musingly away into the wilderness on the one hand, or to peer into the clear shadows of the forest on the other. Some of the figures look like the work of WOUVERMANS; some are worthy of the pencil of OSTADE; the man

with a stick, walking away on the left, might have been drawn by TENIERS ; but the picture is not, in composition or color, in the style of either of these masters.

* * * From the collection of General DESPORT.

GERMAN SCHOOL.

CRANACH.

LUCAS CRANACH, whose family name was SUNDER, took his designation from his native place, Cranach, in Bamberg, where he was born, in 1470. He painted in the stiff and formal style which prevailed before ALBERT DURER's reformation of the art. His works are chiefly historical pictures and portraits, in which his warm color and faithful endeavors to represent nature, attract our admiration. He died in 1553.

157. Venus and Cupid.

Cupid has in his hand a honey-comb, taken from a hollow tree behind him, and appears to be asking his mother if he may taste his prize. The goddess has no other costume than a heavy necklace, and a small scarf of such extreme tenuity that its substance is scarcely perceptible. The forms are very poor, but in the flesh tints is a somewhat nearer approach to nature.

158. Portrait.

This is an elaborate, but dry, flat portrait, of an old German lady of rank, whose head-dress will interest observers of

her own sex. Over her right shoulder her family arms are blazoned.

* * * Collection d'ESPINOY.

DENNER.

BALTHAZAR DENNER was born at Hamburgh, in 1685. He received no instruction from any painter of the least note. He travelled through Germany, and visited England. His works are chiefly remarkable for their painstaking accuracy and elaborate finish. He died in 1747.

159. Portrait.

An old lady, with a silk hood. The marks of age are given with great accuracy and truthfulness.

160. Miniature Portrait.

An old man, wearing a cap, and a breastplate over a rich doublet. This head is painted with an elaborateness of detail worthy of GERARD DOUW, while at the same time it is modelled with a free and learned hand.

* * * Collection General Count TURENNE.

DURER.

ALBERT DURER was the son of a Nuremberg goldsmith, and was born in 1471. He was the pupil of MICHAEL WOLGEMUTH. He first gave life and form to the German School. His invention is fertile, his color good, and his finishing very elaborate. He is, nevertheless, not free from the formal conventionalisms of his day; his color is not always well blended, and his high finish often produces the effect of hardness. His drapery is well disposed, but is too much broken into quaint and curious forms. He attained great distinction as an engraver. He painted history and portrait. He died in 1528, at the place of his birth.

161. Triumph of Christianity.

It is almost always extremely difficult to reconcile and systematize the incongruous elements of ALBERT DURER's crowded compositions. Some of them are to this day sealed

books to the astutest critics. It would be hardly profitable to attempt more than a description of this picture. In the foreground an angel brings a large salver of fruit to a young woman clothed in voluminous red drapery, and having upon her lap an infant, around whose neck is a rosary. Before her lie a covered basket with a lock, a sack, and a staff. Behind her, on the right, an angel shakes fruit into the robe of an old man, while another gathers that which falls upon the ground, and a caparisoned mule browses beneath the trees. Were there nothing more, the subject would evidently be the *Repose in Egypt*. On the left of the picture is a richly ornamented fountain, which has been surmounted by a gilded statue of an emperor. This has been broken, and the upper portion, (the head bearing the imperial laurel,) lies at the base. Still further on, we see a husbandman harrowing a field with just such an implement as is used now in New England or New York. The lane which skirts the field, is also shut by a barred gate, which shows us that for three hundred and fifty years gate-makers have been conservative. Yet further on, along this lane, is a body of men-at-arms, whose leader questions a reaper who has made a slight impression upon a ripe field of corn. In the distance, on this side, are villas of strange forms, and finally a precipitous mountain; on the other, a mill stream, with a sharp-gabled, brick mill, and a level country beyond. The tranquil security of the Holy Family, the broken statue of a pagan emperor, and the baffled troops, are evidently typical, and have given the composition its name. The color is crude and inharmonious, the flesh tints cold and forbidding. The Virgin's face expresses purity and placid happiness. The composition is formal, and the perspective not true, though good for the date of the picture. The work is finished with

the most laborious making out of details ; witness the flower of the Iris lily in the foreground.

. This picture is from the collection QUEDEVILLE. Although the D-shaped padlock on the basket, may be taken for the signature of the artist, the authenticity of the work is questionable.

162. St. George and the Dragon.

The hero of England, mounted on an armed horse, in gilded plate armor, and under a forest of variegated plumes, attacks with his sword, a somewhat diminutive and by no means fierce-looking dragon, which has already broken his lance. Hard by is the lady ; and a castle-crowned rock closes the scene. The figures are painted with almost painful elaboration ; and in the peculiar form of the knight's drapery, the hand of DURER is easily traced.

UYTENWAEI.

JOACHIM UYTENWAEI was born at Utrecht, in 1566, and was a pupil of JOSEPH DE BEER. He painted somewhat in the style of HENRI GOLTZIUS, whose affected attitudes and mannered outline he often reproduced.

163. The Judgment of Paris.

A little rivulet divides the three goddesses, PARIS and MERCURY, from a group of fauns and wood-nymphs, which occupies the immediate foreground. The flesh tints are warm, transparent, and pleasing in tone, but the drawing and modelling of the figures is full of error. The classical observer will remark the substitution of a broad-leafed crimson hat for the Phrygian bonnet of the Idan shepherd, and of a similar head-dress for the winged cap of MERCURY.

SCHÖN.

MARTIN SCHÖNGAUER, called MARTIN SCHÖN, was one of the earliest German painters. His pictures are very scarce, and little is known of him. The time of

his birth is variously supposed to have been about the years 1445 to 1453. It is equally uncertain whether the event took place at Culmbach, Colmar, or Augsburg. His works afford little gratification to the mere seeker after beauty of form, in the present day; but they are invaluable in the history of art, and won him the admiration of ALBERT DÜRER, PERUGINO, and of MICHAEL ANGELO, in his youth. SCHONGAUER attained eminence as an engraver. He died in 1499.

164 Adoration.

In the air, the Virgin appears, with her Divine Son. She sits, resting her feet upon the crescent moon, and surrounded by a flamboyant aureola. Below, in what are apparently the pleasure grounds of a palace, is a group of seven figures, the principal of which appears to be a person of regal rank, fulfilling a vow, and who, having laid aside his crown, swings a burning censer before the Virgin. On the left is a lady, apparently his consort, with two attendants; on the right are three of his counsellors; one of whom, it will be seen, is a priest. This is supposed to be a portrait of LUTHER, in his youth. The grouping is formal and tasteless, the six heads being in one unbroken line; but the action of the individual figures is quite natural and graceful. The color is also somewhat harmonious.

*** Collection General d'ESPINOY.

VALKENBURG.

MARTIN and LUCAS VALKENBURG were brothers, born at Malines, between 1530 and 1540. They painted landscape, of which, as a distinct branch of the art, they were the first masters. Their pictures, like all those of very early date, are filled with the minutest detail.

165. Landscape, with Figures.

In the distance, bodies of troops are seen laying waste the country, and harrying the inhabitants. In the foreground, some of the latter appear, armed for resistance, others bring in property for safe keeping.

The management of the distance, the strength of the fore-

ground, and the fine action of the figures, seem almost inconsistent with the very early date of this work.

166. Landscape.

From a hill in the foreground we look off upon a plain watered by a large river. Two large trees are upon the left, and past them flows a brook, on which we see wild fowl, and in which we see fish. A man sits upon the side of the hill, and a woman carrying eggs passes him upon the road. The detail of this picture is in the oldest German style. Not only do we see rabbits and birds and butterflies, and even fish and vermin and worms, but even the scales upon the fish.

* * * This picture possesses great interest in being the earliest known landscape painted otherwise than as a mere accessory to some historical, religious, or other subject. Both these landscapes are from the Collection QUEDEVILLE.

SPANISH SCHOOL.

VELASQUEZ.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ was born of a noble family, at Seville, in 1594. He was liberally educated, and became a pupil of FRANCISCO HERRERA, the elder, whose studio he left for that of FRANCISCO PACHECO, whose daughter he married. Leaving Seville for Madrid, in 1622, he received the highest honors of his profession, and was appointed painter to the King, and subsequently one of his chamberlains. The visit of RUBENS to Spain, and that of VELASQUEZ to Italy, had a marked effect in enriching the color and chastening the design of the latter. On his return from Italy, he received the order of Santiago, one of the very highest honors in the gift of the King. "VELASQUEZ essayed almost every subject within the province of his art, and succeeded in all he undertook." His strong, harmonious color, his flesh tint of pure red and white, and his great power in giving character to his heads, are distinguishing traits in him who was excellent in every thing. He died at Madrid, in 1660.

167. Philip IV. of Spain, as David with Goliath's Head.

The victorious shepherd-boy is represented with the head of the giant in his left hand, and the sword in his right. His position expresses calm confidence, and his face is the index of an ingenuous spirit. He wears a tawny under-vest, a slashed, purple doublet, and a red cap and feather. The flesh has the tints of "blood and milk," which are proverbially characteristic of the Master; and the hues of the drapery, though sober, are rich and harmonious.

* * * From the collection of Marshal SEBASTIANI.

168. Landscape.

In the foreground is an equestrian hunting group of five figures, with a dog. On the right, a mass of foliage boldly and freely painted. In the first distance, two figures cross a bridge. The silvery tone of the distance is peculiar to the country.

* * * Found at Rome. A picture of a similar style, the only one ever seen by the proprietor, is in the possession of Mr. MADRAZO, the Director of the Royal Gallery of Madrid.

MURILLO.

BARTOLOME ESTEBAN MURILLO was born near Seville, in the year 1613. His parents, though well descended, were poor, and he was destined for the life of a man of business; but his propensities for painting were so strong, even in his childhood, that his maternal relative, JUAN DE PASTILLO, a painter, took him as a pupil. From so inferior an artist, MURILLO could learn nothing but the rudiments of his art, but he derived great benefits from the study of the works of PEDRO DE MOYA, a former pupil of JUAN, but who had studied afterward with VANDYKE, whom he made his model. MURILLO, by the scanty profits of the sale of a few *genre* pictures, managed to reach Seville, and by the further exercise of his pencil for the famous fair held at that city, he secured enough to defray the trifling expenses of a journey on foot to Madrid. Here he became the pupil and protégé of VELASQUEZ, the study of whose works, as well as those of TITIAN,

brought by VELASQUEZ to Madrid, had much influence upon his style. He was a painter of the Real, as opposed to the Ideal School. He sought to paint that which was before him; but his genius redeemed even the ordinary faces of his models, so full are his pictures of the purest and most genuine expression of the best feelings of human, and even of Divine nature. He had a power, in which he is unrivalled, of embodying the most elevated feeling without clothing it in ideal beauty. MURILLO stands among the first colorists the world has known. He had three styles: the first adopted while under the influence of SPAGNOLETTA, (RIBERA); the second, in emulation of TITIAN; and the third and last, adopted about 1655, in imitation of VANDYKE, which is cool, tender and silvery, and is both delicate and rich, sweet and powerful.

MURILLO never left Spain, although he had opportunities to do so. He clung to his native Seville with a fond attachment. In 1660, he established the Academy of that city, and was made its head. His greatest picture, *The Immaculate Conception*, of the Church of the Venerables at Seville, was painted in 1670. Twelve years after, he fell from the scaffold on which he stood, while painting an altar-piece for the Church of the Capuchins, at Cadiz. He lingered for some time, and died on the 12th of April, 1682, in that city.

169. Adoration of the Magi.

The Virgin, with the child and JOSEPH, sit in the porch of a large, ruined building. Before them kneel two of the Magi, with gifts, while another, an Ethiopian, approaches through the arched entrance. Beyond, is the armed escort of the company, and on one side two figures lean through a window, looking upon the newly-born Saviour. The clear, silvery tone of the lights, and a slight tendency to opacity in the shadows, indicate the last period of the Master. The harmony of the broad masses of color in the robes of the kneeling figures, is very grateful to the eye. The head of the older one is of a fine type, and is colored with a full and tender pencil.

170. Adoration of the Shepherds.

The infant CHRIST is laid upon a hamper. On one side the Virgin kneels in adoration, and on the other are JOSEPH and three shepherds. JOSEPH and one of the shepherds are

kneeling, and two others are bending over the group. A child kneels with one of the shepherds. Behind the Virgin hover two cherubs. There is a homely earnestness of feeling in this picture, quite characteristic of MURILLO. The color assigns it to his last period.

* * * From the gallery of Marshal SOULT.

171. The Vision of St. Francis.

The saint looks heavenward, with an ecstatic expression of wrapt devotion. The ascetic and the enthusiast are finely embodied in this well-modelled head, which is warm in color, and belongs to the second or middle period of the Master.

LLANOS Y. VALDES.

SEBASTIAN LLANOS Y VALDES was one of the pupils of HERRERA the elder. The time and place of his birth and death are not known. He contributed much, by his efforts, to the establishment of the Royal Academy of Madrid, and was chosen first Vice President, and, afterwards, President. His style is somewhat mannered; but his design is correct, and his color rich and pleasing. He painted but very few large pictures.

172. The Entombment of Christ.

The subject is treated with mingled tenderness and power. The body of CHRIST, just removed from the cross, lies on a white cloth, and rests upon his mother's knees. A youthful figure supports the Virgin; while at the feet of the Saviour MARY MAGDALEN kneels, and kisses his hand. Behind her stand JOSEPH of Arimathea and another old man, engaged in reading the "writing" which PILATE had caused to be placed over the head of CHRIST. The gloom of twilight falls upon the group. The composition is fine; the figure of CHRIST more anatomically correct than is generally the case,

in the works of VALDES; the Virgin's face expresses a great and noble maternal sorrow; and the heads of the two old men are boldly modelled, and richly and strongly colored.

* * From the gallery of Marshal SOULT.

FRENCH SCHOOL.

EARLY UNKNOWN ARTISTS.

173. The Entombment of Christ.

JOSEPH of Arimathea, and an assistant, are placing the body of CHRIST, which lies in a winding-sheet, in a stone sepulchre. The Virgin and two holy women look on with profound grief.

174. The Resurrection.

CHRIST, surrounded by the elliptical halo, appears in mid-air, rising from the tomb. Three of the sentinels start away in fright: one has fallen to the ground in a swoon.

These two pictures are parts of a triptique; and are among the earliest specimens of the French school. They display a considerable knowledge of form, and skill in composition. The heads have individuality, and some expression.

175. Head of Christ.

A full front view of the face, tolerably correct, but utterly

without character or expression. It is upon leather, which, after the head was painted, was stamped and gilded so as to form around it a strange quadrangular halo, in which *fleur de lis* are prominent. Upon the edge is an inscription, of which only ADORO—REDECTOR, I. H. S., is legible. It is probably not older than the latter part of the fourteenth century, and was, doubtless, an object of adoration to some devout Catholic.

FREMINET.

MARTIN FREMINET, born in Paris, in 1567, was the son of a poor painter, under whose insufficient instructions he made great proficiency. He went to Italy, and endeavored to emulate MICHAEL ANGELO, but only succeeded in being extravagant. He had a ready invention, and was a bold, rather than an accurate designer.

176. Diana of Poitiers, as Judith with the Head of Holofernes.

Judith is about to place the head of Holofernes in a sack, which is held by her nurse. She is dressed in a flaunting blue tunic, and wears a gaudy, jewelled cap. The face, though wanting in relief, and feeble in color, gives us the idea of a beautiful woman; and the arm, though much too short, and put on the body without the intervention of a shoulder, was evidently painted from a fine model. The head of the old nurse has much character. After the fashion of the very early painters, both figures appear utterly unconcerned in the action in which they are engaged.

* * * The ornaments in gold, and precious stones, are from the compositions of the celebrated BENVENUTO CELLINI.

POUSSIN (NICHOLAS.)

NICHOLAS POUSSIN was born in Normandy, in 1594, of a noble family. He studied first with QUINTIN VARIN. His next studies were directed by some

prints after RAPHAEL and GIULIO ROMANO, whose works he was at last enabled to study in Rome itself, and the first of whom was his model. He had attained such eminence in 1639, as to be invited to return to France by LOUIS XIII. himself. He went, but soon returned to Rome, where he passed the remainder of his life in the tranquil and successful pursuit of his art. He is distinguished by the pleasing correctness of his composition, the purity of his forms, and the great knowledge of classic art and literature which his works display. He has been called "*le peintre des gens d'esprit*," the most complete of all artistic minds, though not the most interesting." His color was feeble, save in his landscapes. He was a prolific painter. He died in 1665.

177. The Repose in Egypt.

JOSEPH and the Virgin sit at the foot of a clump of trees, only the trunks of which are seen. The Child lies upon the Mother's lap in all the thoughtless abandonment of infancy. In the distance is a mountainous landscape. The head of the Child will strike every one acquainted with the works of POUSSIN, as identical in type with that which appears in his most famous Holy Families. The attitude of the Virgin is remarkable, not only for its graceful dignity, but for its perfect expression of the fact that she is listening calmly but intently to the narrative which JOSEPH is evidently relating. His arm and hand are also admirable in position and in foreshortening. The landscape, though not highly finished, is grandly composed; and upon it the twilight of dawn is made to fall with sweet solemnity.

178. The Daughter of Pharaoh about to bathe in the Nile.

Two attendants are about to disrobe the Princess; a third kneels at her feet with a vase of anointing oil. Before her is a figure emblematic of the river. The group is finely composed, and the forms and attitudes are simple and chaste almost to statuesqueness.

. Both these pictures display the knowledge of form, the clas-

sical taste, and the feebleness of color which are characteristic of the Master. This vigorous sketch is in the best manner of Poussin, and was formerly in the collection of the M. DE ST. AUBIN.

179. Classic Landscape.

The foreground is in deep shadow. A road by the side of a brook passes through it. A little to the left, three trees stand close together; under them is a figure in a Greek tunic. In the first distance, upon which the light falls, a group of figures dance before the statue of a sylvan deity. Farther on, a procession enters a small temple half hid by trees. Beyond, is a cluster of large buildings and an obelisk. Precipitous hills close the scene. The composition of this landscape is equally indicative of classic taste, fine imagination, and masterly power of combination. The forms of the trees are remarkably true, unconstrained and beautiful.

POUSSIN (GUASPARE.)

GUASPARE DUGHET was born at Rome, of a French family, in 1613. He became the pupil of NICOLÒ POUSSIN, who had married his sister, and from these circumstances he received the name of POUSSIN. Guided by the counsels of his brother-in-law, and influenced by the example of CLAUDE, he became one of the greatest of landscape painters. The fertility of his invention, and the vigor and freedom of his touch, are without a parallel in the history of this department of the art. He always conveys an expression of power and grandeur, even in his smallest pictures. He died at Rome in 1675.

180. Landscape.

A brook in the foreground flows at the foot of a rocky hill, which rises into the distance, and completes the picture. Upon the hill is an extensive, ruined building. The rays of the setting sun partially light up the large, heavy clouds, which nearly fill the heavens. The broken foreground of this picture has an air of fidelity which gives it

the appearance rather of a transcript from nature than of a composition.

181. Landscape.

A level country, shut in by low, irregular hills. In the foreground, three small trees. The time, dawn. These two companion pictures, though small, are grand in style, and convey an impression of power. The skies are remarkably truthful and beautiful, both in tone and in the forms of the clouds.

182. Grand Landscape. Hagar in the Desert.

From a rugged foreground, in which are the figures which give the name to the picture, the eye passes beyond a clump of trees, with thick and heavy foliage, upon the right, to a broad, open plain, on which are some large buildings. A range of mountains shuts out the horizon. In spite of the buildings, and of the road on the right and the cattle under the trees, the gloom and sadness of the desert fills the canvas.

* * This picture, which has been engraved, is in the finest manner of the Master. The figures are by PHILIPPE LAURI. It is from the collection of the Marshal SEBASTIANI.

CLAUDE LORRAINE.

CLAUDE GELEE, called LORRAINE, was born at Chamagne, in Lorraine, in 1600. His parentage was obscure, and his first preceptor was his brother, an engraver on wood, to whom he went after the death of his father, which happened when he was twelve years old. His next master was GODFREY WAAL, of Naples, with whom he remained two years, and whom he left to place himself under the tuition of AGOSTINO TASSO, at Rome. A journey through Italy, the Tyrol, and the southern part of France, undertaken in his twenty-sixth and twenty-seventh years, filled his creative mind with rich stores of observation: at thirty years of age he was the greatest landscape painter the world had seen; and his posthumous fame is without a rival. His works exhibit the fruits of the

most careful study of the effects of nature; yet they are not transcripts of nature, but ideal compositions of the highest class. He was not less eminent as a marine than as a classical painter; and architecture received no small share of his attention. He is preëminent as a painter of sunlight and atmospheric effect. He died of gout, in 1682.

183. Landscape, with Figures.

In the foreground are three herdsmen; just beyond them, and between two clumps of trees, are two of their companions and the cattle which they watch. A river, broken by two falls, separates the foreground from the middle distance, which is filled by a broad meadow bordered by a wood, from which the eye is led to hills and mountains which close the scene. The sky is almost filled with hazy clouds. This landscape is in the early manner of the Master, who at first made his foregrounds dark, and his distances of a cool, blue tint. The peasants, in the foreground, are designed after DOMENICHINO; but the figure who leans against a tree, in the shadow on the left, and plays upon a pipe, is all CLAUDE. CLAUDE was so conscious of the want of merit in his figures, he used to say that he sold his landscapes and gave away the people in them.

* * * Collection Marshal SEBASTIANI.

184. Landscape, with a Sea View.

We look seaward from the shore of a little bay. In the distance is a ship. A large barge lies near the beach, upon which are several figures. A castle stands at the foot of a bold promontory in the middle distance. This picture is in the matured manner of the Master. The foreground is bathed in yellow light, which gilds the innumerable little waves which kiss the shore. The distance and the sky have, unfortunately, been much injured.

184. (A.) Landscape.

In the foreground is a herdsman watching three cows, upon the side of a gently flowing river. Beyond is a hill, upon which is a castle. This little sketch is also in the first manner of the Master.

MIGNARD.

PIERRE MIGNARD was born at Troyes, in 1610, and showed precocious talent for painting. His first instructor was JEAN BOUCHER, of Bruges, whom, after two years, he left for SIMON VOUET. But Rome was the principal scene of his study and his labor. He lived there twenty-two years. The works of RAPHAEL and GUIDO were the chief objects of his contemplation; but he attained only to correctness of design, a pleasing manner, and harmonious color, without marked originality. He died at Paris, in 1695.

185. Portrait of a Lady at her Toilet.

A lady, in the costume of the time of Louis XIV., sits before a toilet-table, combing her curled tresses. The color is truthful and pleasing; the arms and hands, though too fat for elegance, are well modelled, and the costume is carefully painted.

186. Holy Family.

The infant CHRIST, encircled by his mother's arms, sits upon the base of a fallen pillar, and points to a serpent, which, with an apple in its mouth, encircles the world. JOSEPH leans from behind, and directs his attention to a flaming cross in the heavens. The flesh tint is rich and warm, and the figure of the child very correctly designed.

LE SUEUR.

EUSTACHE LE SUEUR was born at Paris, in 1617. He was the son of an obscure sculptor, who placed him in the studio of SIMON VOUET. His style, however, was formed by the study of the classic statues and paintings of the Ro-

man School in Paris; and such was the nobility and simplicity of his compositions, the purity of his forms, and the grandeur of his draperies, that he received the appellation of the French *RAPHAEL*. He died in 1655.

187. The dead Christ supported by the Virgin.

The head of *CHRIST* rests upon the knees of his mother, who sits upon the ground, and looks heavenward with gestures of despair. A weeping cherub on the left has removed the crown of thorns; another, kneeling, kisses the left hand of *CHRIST*. In the body of *CHRIST* the forms are very noble, and the anatomy excellent. The face of the Virgin is of a fine type, but lacks a just expression of grief.

* * * From the collection of the Abbe *GENOUD*.

LE BRUN.

CHARLES LE BRUN, the son of a sculptor, was born at Paris, in 1619, and became the pupil of *SIMON VOUET*. He studied in Italy, and returned to Paris to be appointed first painter to the King. He possessed a fertile imagination, and had complete command of the mechanism of his art. His compositions are spirited, and the individual figures very correctly drawn. He died at Paris, in 1690.

188. Portrait.

The portrait of a young man of a swarthy complexion and thick, black, flowing hair. The features are large, but pleasing and manly in their expression, and the eyes are full of intelligence. The head is fine in modelling and color.

* * * Collection *PARANT*.

COURTOIS.

JACQUES COURTOIS, called *IL BORGOGNONE*, was born in the Franche Comté, in 1621. From his father, an obscure painter, he learned the elements of the art, which he put in practice, during a three years' military service, by sketching battles, skirmishes, marches, and the like. Quitting the army, he learned much in his art from *GUIDO* and *ALBANO*, whose acquaintance he formed in Bologna. He at first attempted historical works, but soon abandoned himself to the painting of battle pieces, in which he is without a rival for spirit, vigor, and the

expression of tumultuous movement. It is to be regretted that the shadows of his pictures have sunk and blackened. He died at Rome, in 1676.

189. Battle Piece.

190. Battle Piece.

Descriptions of battle pieces, like descriptions of battles, rarely accomplish more than the utter confounding and confusion of the reader; and therefore the visitor is left to study out alone the composition of these very spirited sketches, in which there is more movement and tumult than it would seem possible to express in so small a space.

LE FEVRE.

CLAUDE LE FEVRE was born at Fontainebleau, in 1633. He was successively the scholar of LE SUEUR and LE BRUN. He distinguished himself as a portrait painter, by ability to seize a likeness, correct drawing, and pleasing color. He died at London, in 1675.

191. Portrait of Puget, the French Sculptor.

He holds the model of a cylindrical bas-relief. The head is national in its characteristics, full of intelligence, and painted with a free and spirited touch.

* * * Collection Gen. d'ESPINOY.

DE LA FOSSE.

CHARLES DE LA FOSSE was born at Paris, in 1640. He studied with LE BRUN, and having taken the academy prize, was sent to Italy. Here, becoming enamored of the works of TITIAN and PAOLO VERONESE, he made himself one of the best colorists of his day, and of the French School. He was not wanting in imagination, and composed with great spirit; but his design was sometimes inelegant and incorrect. He died at Paris, in 1716.

192. Christ in the Wilderness, ministered to by Angels.

CHRIST, seated upon a bank, looks heavenward, absorbed

in contemplation. Before him is a group of seven angels; some bringing fruits, and some in attitudes of adoration. A fine composition, full of grace in the forms and spirit in the attitudes; very pleasing and harmonious in color.

* * * This picture was formerly in the collection of Cardinal FESCH. After its arrival in Paris, in the possession of the present proprietor it was demanded for the Gallery of the Louvre.

JOUVENET.

JEAN JOUVENET, descended from a family of painters, was born at Rouen, in 1644. He received his first instructions from his father, and perfected himself in the art, in Paris. He was one of the most distinguished painters of his day. His design is correct; his pencil decided and vigorous; his attitudes are well chosen, and his draperies well cast. His color is somewhat feeble. He died at Paris, in 1717.

193. } Scenes from the Life of St. Charles de
194. } Borromeo.

The first of these sketches represents CHARLES laying aside his ducal coronet and robes, and receiving the monk's cowl and frock: the second shows him working one of those miracles which placed him among the canonized saints of the Roman Church. Both are full of spirit, and display great knowledge of form and composition. The drawing of the nude figures is bold, but sometimes exaggerated.

DE LARGILLIERE.

NICHOLAS DE LARGILLIERE was born at Paris, in 1656. He studied his art in Antwerp, under FRANCIS GOBEAU, a painter of landscapes and still life. He painted many portraits of personages of high rank, both at the English and French courts. His coloring is rich and pure; but his drawing is not always correct. He died at Paris, in 1746.

195. Portraits of two Ladies.

The principal figure reclines in front, caressing a spaniel.

Although in the loose silk and satin robes of the time of Louis XIV., she is represented as *Diana*; but it is safe to look in her face and say, that her crescent and her dogs are all she has in common with the goddess of chastity. Behind her, an attendant,—evidently the worthy *Calisto* to such a *Diana*,—in the powdered hair and costume of Louis XV., hangs up her bow and quiver. Aside from the sentiment of this picture, it is admirable in all its parts; the spirited attitudes of the heads and limbs, the rich, clear tint of the flesh, the characteristic types of the heads, the draperies, and the spirited figure of the dog, combine to make it a perfect work in its kind.

* * This picture was also sought from the proprietor, for the Gallery of the Louvre.

RIGAUD.

HYACINTHE RIGAUD was born at Perpignan, on the 20th of July, 1659. It is not known with whom he studied, but he became the most eminent of the portrait painters of France. He has with justice been called the French VANDYKE. His heads are finely modelled and full of character, and his tints are fresh and lively. He finished highly, without an appearance of labor. He was a wit as well as painter. He did not like to paint women, "for," said he, "if I paint them as they are, they think the portraits not handsome enough: if I flatter them, the portraits are not like." A lady complaining that he did not use a color fine enough to paint her cheek, the bloom on which was borrowed,—“Madam,” he replied, “my vermillion cannot possibly be bad, for we both deal at the same shop.” It was he also who told the lady who endeavored to make her mouth as small as possible, not to trouble herself, for if she wished, he would paint her without any mouth at all. He died in December, 1743.

196. Portrait of a Marshal of France.

The Marshal is in full armor, and wears a large, full-bottomed wig. In the lineaments of the countenance, as well as the details of the costume, this portrait is remarkably characteristic of the time of Louis XIV.

* * From the Collection VIEN. It is a very fine specimen of the Master.

WATTEAU.

ANTOINE WATTEAU was born at Valenciennes, in 1684, of very poor parents. He first painted the panels of coaches, then became a scene painter, struggling always with extreme poverty. A painter of grotesques, named CLAUDE GILLOT, became acquainted with and befriended him; and thence dates his success. He painted balls, masquerades, gallant and pastoral subjects. His works are remarkable for gracefulness in the figures, ease of composition, and, above all, splendor of color. He died in 1721.

197. Musicians.

Two young men sit upon a bank; one plays the bagpipes, the other the flute-a-bec. Beyond is a hilly country, slightly sketched. The color is very warm, rich and harmonious. This picture is evidently cut from a large and important work.

198. Landscape, with Figures.

In the foreground, two boys attempt to lift a girl, so that she may reach some grapes which hang upon a tree, upon which the vine is trained. On the other side, a woman gathers flowers. This is but a sketch, in the style of GIORGIONE. The color is wonderfully rich and juicy.

PATER.

JEAN BAPTISTE PATER was born at Valenciennes, in 1695. He became a pupil of WATTEAU. His color is good, but his design incorrect. He died in 1736.

199. Landscape, with Figures.

In the foreground is a group of peasants and cows, on the bank of a brook. In the distance is an old chateau, which stands on the farther side of a broad meadow, upon which cattle are pasturing. A pleasant composition, and, though slightly painted, with fine aerial perspective. The color, though feeble, is not untruthful.

BATTONI.

POMPEO BATTONI was born at Lucca, in 1708. It is not known with whom he studied. His pleasing color, and the agreeable air of his heads, won him favor, although he had not much academic skill. He died at Rome, in 1787. His birth and education would seem to give him a place in the Italian School; but all his characteristics are, nevertheless, decidedly French.

200. Portrait of the Cardinal de Rochechouart.

The cardinal, in the full dress of his order, stands by a table, on the verd-antique marble top of which, are writing materials. In his right hand is his scarlet cap, in his left a book. The face is one of great intelligence and self-command. The hands are beautifully modelled and painted, and the texture of the drapery very finely expressed. The lace is a marvel of laborious exactness.

*** From the Chateau Courcelle, the seat of the Cardinal's family.

201. Small Portrait.

The head of a boy, sweetly colored, and highly finished. He wears a pilgrim's costume, and carries a staff in his right hand.

CHARDIN.

202. Still Life.

The viands for a *jour maigre* under the rule of the Church of Rome. They are painted with great fidelity.

SCHOOL OF GREUZE.

203. Portrait of Louis XVII., Dauphin.

He is represented as seven or eight years old. He wears

a blue scarf. The color is gray and feeble, but the head bears the impress of truth. This picture has acquired an interest additional to its merits, from the recent discussion as to the fate of the Dauphin, who is confidently believed by many to be yet living, and in this country. A comparison of this portrait with the gentleman supposed to be LOUIS XVII., shows as much likeness between them as there can be between a boy and an elderly man.

* * * From the collection of M. DE MONT LOUIS, a devoted legitimist, who died at a very advanced age, in 1850. In the catalogue of M. DE MONT LOUIS, this picture is entered as of the school of Greuze. It bears much resemblance to the works of CHARDIN.

ROBERT.

HUBER ROBERT was born at Paris, in 1733. He studied both in Paris and Rome. He painted views with architecture, and endeavored to blend the styles of PANNINI and JOSEPH VERNET.

204. Park of St. Cloud.

A slight but very spirited sketch of this magnificent pleasure ground.

VERNET.

CLAUDE JOSEPH VERNET was born at Avignon in 1712. He went to Rome, and became the pupil of ADRIAN MANGIARD. His pictures are highly prized by most collectors. They are generally marine views of landscapes by river sides. He was employed by Louis XV. to paint a series of the ports of France. He was the father of the celebrated painter ANTOINE CHARLES HORACE VERNET, who was the father of the great HORACE VERNET of our own day, who is the father-in-law of PAUL DE LA ROCHE. JOSEPH VERNET died in 1789.

205. Italian Scenery, with Figures.

In the foreground are groups of women washing clothes in a river, which flows through rocks and the heavy masonry of some ancient work. The horizon is shut out by a rising

ground, on which is seen a castellated gateway. The foliage is finely relieved against the sky, but the picture is crude in color, and wanting in atmospheric effects.

* * * Painted by the artist for his friend BALTHAZAR, the architect, from whose collection it came. It is a fair specimen of an over-rated Master.

206. Baia, by Moonlight.

In the foreground is a boat moored by the shore, on which figures are grouped round a fire. The ruins of an ancient mole stretch from a building partly seen on the right, far into the bay. The moon is just emerging from heavy clouds. The light is very truthfully represented: in other respects the picture is not very interesting.

TOURNIERE.

ROBERT TOURNIERE was born at Caen, in 1676. He studied in Paris with BON BOULLONGUE. He painted history and portrait a little; but preferred to imitate the style and choose the subjects of DOUW and SCHALKEN. He died at Caen, in 1752.

207. Portrait of a Receiver General.

His receivership, magnificently dressed in the fashion of Louis XV., stands by a table, holding in a most dainty and receiver-like manner, a letter between the forefinger and thumb of his right hand. It is richly colored, and highly finished.

GREUZE.

JEAN BAPTISTE GREUZE was born at Tonneins, in 1726. His manner, and particularly the style of his heads, is eminently French. His design of the figure is very correct, and his color remarkable for a tender richness of tone. He was a painter of sentiment, and, unfortunately, fell sometimes into sentimentalism. His best works are pictures of nymphs, and the heads of young girls in the innocence of early maidenhood; but some of his scenes of the tragedy of domestic

life are deeply touching, and full of tragic power. All his pictures bear a very high price. He died at Paris, in 1805.

208. A Nymph of Diana.

A girl in the early bloom of maidenly beauty, sits upon the sea-shore, holding in her left hand a shell and a branch of coral. Her head is crowned with laurel. She looks out of the picture over her left shoulder. Her sandals, a leopard's skin, and a quiver of arrows lie near her. Nothing could be more imbued with the pure spirit of virginal modesty than this entirely naked figure. Compare it with the Diana and Nymph by DE LARGILLIERE, No. 195. They are draped and coiffed; yet so unchaste, that this maiden in her unveiled loveliness would blush to look at them. Her figure is exquisitely formed; round and full, yet lithe and supple, as becomes the votaress of the virgin huntress. The type of the face is, perhaps, a little too dreamy for a nymph of the chase; but we can forgive that for its intrinsic beauty. It was not in GREUZE's nature to paint a naked female Nimrod,—a *Lady Gay Spanker* without riding robe and *et ceteras*. We admire in this picture the exquisite tone of the flesh, the careful and accurate modelling of the figure, the clear *chiaroscuro*, in which the local color is perfectly preserved, and the disposition of the limbs, which are so skilfully arranged that all the beauties of the form are displayed with grace and heightened with modesty. It is a work of rare and peculiar beauty.

209. Portrait of the Duc de Choiseul.

The duke was the patron of GREUZE. He is represented in a rich, peach-blossom coat, laced cravat and powdered hair. The duke was certainly no beauty; and his *protegé*

dared to make his canvass tell the truth. The head is finely colored.

* * * From the collection of PARANT, who painted on porcelain the heads of the celebrities of France. This head was probably procured for that purpose.

210. Head of a Young Girl.

A young girl, with her hair drawn back from her forehead, raises her finger with an expression of merry warning. The bright, strong tints show the influence of the study of RUBENS upon the Master.

211. Virginie. (A study.)

The painter has represented the head and bust of *Virginie* in a position which evidently shows that her hands are clasped upon her knees as she looks up in a transport of affection. Her hair falls dishevelled upon her shoulders. A more characteristic specimen of GREUZE's sentimental style could hardly be found. As usual with this Master's works, the flesh tints and the *chiaroscuro* command our admiration. It is worth while to notice here the power possessed by GREUZE, of painting single figures with the mouth open, without making them ridiculous. Only two or three other painters, Sir THOMAS LAWRENCE among them, share this ability with him.

212. Sketch of a Female Head.

A young girl looks up with an expression of ecstatic hope. This sketch is highly interesting, as it shows the Master's manner of painting his heads: putting them in at

first in strong opaque color, over which he laid soft and more transparent tints.

* * The celebrated miniature painter SAINT purchased this sketch at the sale of GREUZE's own collection after his death.

LEPICIER.

NICOLAS BERNARD LEPICIER was born in 1735. He was first taught the art of engraving by his father, but abandoned it for the pallet and the easel. He studied with CARL VANLOO. He painted in many styles. He died in 1784.

213. The Sister.

A young girl, who wears a CHARLOTTE CORDAY cap, sits in a chair, looking down with an air of tender sympathy. The inspiration of this picture is evidently drawn from GREUZE.

PRUD'HON.

PIERRE PAUL PRUD'HON, one of the most eminent of French painters, was born at Clugny, in the year 1768. He first studied with DEVOGES, and afterward at Rome, where he remained until 1789. His works are remarkable for elegance and correctness of design; and the purity of his color, the clearness of his *chiaroscuro*, and the enchanting grace of many of his figures, have procured for him the title of the French CORREGIO. His fancy was luxuriant, and his taste purely classic. His works are chiefly historical, classical, and allegorical. He died in 1823.

214. France Triumphant.

It would be difficult to trace out the connection of this complicated allegorical composition. In the middle of the lower part of the picture sits France, enthroned upon a cloud. At her feet, on one side, is SATURN, a figure of grand proportions: he is eating one of his children. On the other side are the Fates. On either side of the principal figure, a little in the back ground, are the Muses. A winged figure bearing a circle, the symbol of eternity, connects the

lower with the upper part of the composition in which three figures sustain an enormous wreath; while, still above, a figure on one side bears the standards of France, a sword, and a Marshall's baton; and on the other, a winged Minerva bears the laurel, which crowns the whole. We hardly know whether to admire most, the grand style of composition in the picture, or the masterly design of the individual figures. The grouping and the attitudes show inexhaustible fertility of resource, and an imagination able to create endless and ever-varying forms of grace; and in the whole range of modern art, there are few figures superior in power to that of Saturn, or in classic grace to that of France, and the Muse of painting. These, however, are only eminent amid a host of beauties. A composition combining power and grace in such a high degree, has rarely been produced since the days of the great painters of the fifteenth century.

* * This picture is the finished sketch of a plafond now at Dijon, the birth place of the painter. It is from the collection of M. VIEN, artist. The proprietor knows of few finer or more characteristic specimens of the Master. It was sought of him by the Director of the Louvre, for that Gallery.

VERNET.

HORACE VERNET, the grandson of JOSEPH VERNET, and the son of CLAUDE VERNET, is still living. He is, perhaps, the most distinguished painter of France. His battle pieces are so well known by engravings, that a description of his style is needless here.

215. Napoleon at Charleroi.

Napoleon stands in the foreground, with a map of the plain of Waterloo lying upon a ruined wall at his side. Behind him are his horse and a group of officers.

* * This little picture ornamented the private study of LOUIS PHILIPPE.

215. (A) The Duke of Orleans and his Huntsman.

The Duke is giving orders to his huntsman. He is attended by a negro page and two greyhounds. In the back ground are a postchaise and horses.

* * * This is a very early picture of the Master; but certain points about the horses are unmistakable. One of the post horses in the back ground will be recognized in all the works of VERNET.

VALLIN.

VALLIN was a scholar of PRUDHOMME. We know nothing else of him.

216. Nymphs and Cupids.

A nymph pours water playfully upon a sleeping companion. Three cupids look laughing on. The forms are pleasing, though not always correct, and the color is sweet and warm.

SCHAAL.

SCHAAL was a painter of some distinction, who flourished about the time of the French Revolution. He painted miniatures as well as easel pictures.

217. Portrait of a Lady, as a Water Nymph.

She is dressed in the costume of the close of the last century, and sits resting her left arm upon an urn, from which water flows. The picture is pleasing in expression and color. It has been engraved as LA BELLE SOURCE, and is supposed to be the portrait of the wife of a revolutionary character of some note, named SOURCE.

* * * From the Collection PARANT.

BOUCHER.

FRANÇOIS BOUCHER was born at Paris, in 1704. He was a pupil of the celebrated LE MOINE, and the master of DAVID. Most of his works were for decora-

tive purposes. They are gracefully composed, drawn with remarkable correctness, and touched with a light and spirited pencil. When DAVID's formal classical style was in vogue, it was also the fashion to decry BOUCHER. This being done in DAVID's presence, he answered it, saying "Not every one can be a BOUCHER who would."

217. Portrait of a young girl.

A girl, just blooming into womanhood, sits in an arm chair, and leans back her head in reverie. She wears a satin spencer laced in front, over which is a loose gown of yellow silk. The color of this picture is very charming, and the expression naive and sweet. It is more highly finished than BOUCHER's works usually are.

MICHEL.

MICHEL died recently in poverty. A painter of charming landscapes, which now are appreciated and highly prized, he merited a better fate.

218. Landscape.

A loaded wain, drawn by two horses, and a few trees under which sits a figure, occupy the foreground, from which a level country stretches into the distance. A very truthful and pleasing landscape. The figures, by SWIELBACH, are very spirited.

CHRYSEUNING.

CHRYSEUNING, a painter of repute in Belgium, was still living in 1845, the date of this picture. He was a scholar of KOEKOEK.

219. Landscape.

A cottage, sheltered by stunted trees, stands by a road side on the right of the picture. On the right is a grain field, with laborers. The view to the horizon is over a flat country. This little landscape is very pleasing in its composition, and is filled with light.

VAN DER EYCKEN.

VAN DER EYCKEN is still living.

220. The Inheritance.

An Interior. An old peasant sits at a table counting the gold and silver pieces which he has found hidden away in an earthen vessel. His wife closely examines one to satisfy herself of its genuineness. Both are evidently much pleased with their occupation. Their daughter sits opposite, eating a frugal meal. The light is admirably disposed, the color rich, the heads are full of character, and the details painted with great fidelity.

. Painted for the proprietor.

OMMEGANCK.

BALTHASAR OMMEGANCK was born at Antwerp, in 1755. He studied with ANTONISSEN. He attained eminence as a painter of landscapes with animals, principally sheep and goats. His pictures show the effect of a close and docile study of nature. His animals embody the characteristic expression of their species. He received very large prices for them, and since his death, they have risen greatly in value. He died at his native place, in 1826.

221. Landscape, with Sheep.

Two sheep by the bank of a sluggish stream, which flows through a meadow, occupy the foreground. One is reclining; the other nibbles the leaves from the tips of the branches of a stunted tree. The tone of the picture is very pleasing; and the sheep, to which the rest is but accessory, are marvels of fidelity and knowledge. How much of the character of the animal is embodied in the head of the one which is lying down!

DYKEMANS.

M. DYKEMANS, of Antwerp, is a living painter of eminence, whose works are so highly appreciated in Europe, that he cannot supply the demand for them. They bear incredibly high prices.

222. Portrait of an old Man.

An oldman, dressed in black, and wearing a fur cap, sits in a high-backed arm chair. The head is boldly modelled, and the light sparkles upon its rugged surface. The hands are only sketched, but with a masterly freedom.

SULLY.

THOMAS SULLY is a distinguished artist of Philadelphia, whose name and works are well known to the public.

223. Portrait.

An old gentleman sits with his left arm leaning on a table. He holds a letter. This portrait is one of the happiest efforts of Mr. SULLY. The style is large and free; and there is a truthfulness in the sunny-toned flesh which is of rare attainment.

WEST.

Mr. W. WEST is a well known painter, residing in New York.

224. The Confessional.

A young lady kneels at the side of her old father-confessor, in a dark corner of a cathedral. The light falls upon them from a small window. The effect is brilliant and judiciously managed. The head of the fair penitent, which must strike every one by the beauty of its type, in spite of some stiffness in the outline, and hardness of the flesh tones, is a portrait.

BROWN.

Mr. GEORGE L. BROWN, a landscape painter, is a native of Boston, who has for some time been living in Europe. His works are well known to all lovers of American art.

225. Landscape.

This view is from nature, in the island of Capria, Vesuvius being seen in the distance. The light upon the broken surface of the rugged hill, which occupies most of the canvas, is disposed with admirable skill; and the atmospheric effects of all this part of the composition, as well as of the distance, are very fine. Mr. BROWN's coloring is rich, and when sobered a little by time, will be much admired.

HOGARTH.

WILLIAM HOGARTH was the son of a schoolmaster, and was born in 1698. His first instructions in drawing were received during his apprenticeship to a silversmith, where he was set to engraving arms, &c., on plate. He was more distinguished as an engraver than as a painter. He abounded in humor, the satire of his pencil was bitter, and his power of expressing character has hardly been equalled; but his design was inelegant and incorrect, his color crude and feeble, and his *chiaroscuro* was simply the *oscuro* without the *chiaro*. He wrote an *Analysis of Beauty*, which contains much that is interesting to the student of art. This coarse, uncultivated man of genius, died in 1764.

226. A Midnight Conversation.

This is a repetition of a picture of grossness and revelry, in which the Master's powers of satire are eminently displayed; and which is too well known by numerous engravings to need detailed description. The drunken clergyman ladling out punch is a portrait of the poet CHURCHILL.

227. From the 'Harlot's Progress.' (Copy.)

This is a copy of one of the famous series known to all the world through engravings of all sorts and sizes, as 'The Harlot's Progress.' The copyist has seen fit to make some variations from the print, as it generally appears. Perhaps he copied from an earlier design, as it is known that

HOGARTH himself made very great alterations in his plates,—and not always for the better.

REYNOLDS.

Sir JOSHUA REYNOLDS was born at Plympton, on the 16th of July, 1723. He was the son of a clergyman. He evinced, very early, his predilection for the art in which he attained so eminent a position. His first master was Mr. HUDSON, a distinguished portrait painter, whose studio he entered at seventeen years of age. The talents he evinced brought him many admirers and patrons, and nine years after this event, he went to Italy, where he remained for three years, absorbed in the study of the works of the great Masters. On the institution of the Royal Academy, in 1768, he was chosen its president, and received the honor of knighthood, which it has ever since been the custom to bestow upon his successors in that office. His works are chiefly remarkable for sweetness and richness of color, and truth of *chiaroscuro*. His invention was not fertile in original works; but in his portraits, which constitute the bulk of his labors, he is never at a loss for graceful positions and pleasing effects. He never attained eminence, or even remarkable accuracy, in design. He died on the 23d of February, 1792.

228. Portrait.

A young lady, in a white satin robe, cut in the formless fashion of the close of the last century, stands by a stone balustrade. Behind her is a park with a castle in the distance. In her right hand is a blue scarf; near her left stands a vase. The rich-toned, pulpy flesh, and the animated expression of the eyes, are characteristic of the master, as also is the somewhat defective drawing of the latter features. A little primness must certainly have been the characteristic expression of that time among the ladies; for all Sir JOSHUA's loosely-robed dames have it. This is not without it.

WEST.

Sir BENJAMIN WEST was born at Springfield, in Pennsylvania, on the 10th of October, 1738. He early showed a fondness for drawing, and it is said that he received his first lessons in coloring from the Indians. He became a portrait painter in Philadelphia and New York, and, meeting with success, resolved to go to Rome. He remained in Italy three years, under very advantageous circumstances. He was furnished with money by his friends, Mr. KELLY, Mr. ALLEN,

and Governor HAMILTON. He stopped in London on his way home, and was received with such favor, that he determined to remain in England, and finally succeeded Sir JOSHUA REYNOLDS as President of the Royal Academy. His chief merit as a painter, is now admitted to be the breaking down of the conventional use of classic costume in historical pictures. He died in 1820.

229. Pallas appearing to Achilles, after the death of Patroclus.

The wrathful hero sits by the body of his dead companion. Minerva approaches him bearing his helmet and shield, and lays her hand reproachfully upon his shoulder. The tone of this picture is pleasing; but the flesh has a hardness and the forms an artificiality which, if painters were apt to be self-appreciative, would account for Sir BENJAMIN's preference of the modern over the ancient classical style of dress: coats and trowsers cover a multitude of sins.

DUC DE MONPENSIER.

230. View of Genessee Falls.

This sketch is quite faithful as a representation of the locality. Its chief interest, however, consists in its having been made by the brother of LOUIS PHILLIPPE, when the two princes were on their visit to this country, after the first French Revolution.

* * Collection LOUIS PHILLIPPE.

INDEX.

THIS Index will enable the reader to find the works of any Master who is represented in the Gallery, as well as any biographical notice or particular description in the volume itself. The first numbers are those of the pictures: those in the last column refer to the pages in which the notices and descriptions commence.

A		Page.
Andrea del Sarto, No. 38,	.	28
Artois (Van) No. 59,	.	43
Asselyn, No. 60,	.	44
B		
Bartolomeo (Fra.) No. 29,	.	22
Battoni, Nos. 200 and 201,	.	115
Bakhuysen, Nos. 61 and 62,	.	44
Beerestraten, No. 63,	.	45
Bega, No. 64,	.	45
Bergen, (Van) No. 65,	.	45
Berghem, Nos. 66 and 67,	.	46
Bloemen, (Van) 68, 69 and 70,	.	47
Botticelli, No. 21,	.	14
Both, Nos. 71, 72, 73 and 74,	.	48
Boucher, No. 217,	.	122
Brakenburg, No. 75,	.	49
Bramer, No. 76,	.	49
Brea, No. 36,	.	27
Bronzino, No. 45,	.	35
Brown (G. L.) No. 225,	.	125
Brun (Le) No. 188,	.	110
Buffalmano, Nos. 13 and 14,	.	10
Byzantine School, Nos. 1 and 16,	.	3

C.

Canaletto, No. 58,	42
Caracci (Annibale) Nos. 48 and 49,	37
Castagno, No. 19,	13
Champagne, Nos. 77 and 78,	50
Chardin, No. 202,	115
Chryseuning, No. 219,	123
Cimabue, No. 3,	6
Claude, Nos. 183, 184, and 184 A.	107
Coques, No. 80,	51
Correggio, Nos. 41 and 42,	32
Courtois, Nos. 189 and 190,	110
Cranach, Nos. 157 and 158,	94
Cuyp, Nos. 81 and 82,	52

D.

Debois, No. 83,	53
Dello, No. 20,	13
Denner, Nos. 159 and 160,	95
Dietrich, Nos. 85 and 86,	54
Domenichino, No. 50,	37
Douw, No. 91,	57
Durer, Nos. 161 and 162,	95
Dyck (Van) Nos. 87, 88, 89 and 90,	54
Dykemans, No. 222,	124

E.

Eeckhout (Van den) No. 92,	57
Eyck (Van) No. 93,	58
Eycken (Vander) No. 220,	124

F

Ferrari, No. 28,	22
Fevre (Le) No. 191,	111
Florentine School (Early) Nos. 39 and 40,	29
Fosse (De la) No. 192,	111
Fouquieres, No. 94,	59
Freminet, No. 176,	104

G.

Gaddi, Nos. 7 and 8,	8
Gentileschi, No. 52,	39
Glauber, No. 95,	59
Giuseppe d'Arpinas, No. 47,	36
Giorgione, Nos. 30, 31 and 32, (copy),	23
Giotto, Nos. 10, 11 and 12,	9
Giotto, No. 4,	6
Guido of Sienna, No. 2,	5
Guido (School of) No. 51,	39
Greuze, Nos. 208, 209, 210, 211, 212,	117
" (School of) No. 203,	115
Griff, No. 96,	60

H.

Hemling, No. 97 and 98, (copy),	60
Heyde (Vander) No. 99,	62
Hobbema, No. 100,	63
Hogarth, Nos. 226 and 227 (copy),	126
Hooghe (De) No. 101,	64
Huysmans, No. 102,	64

J.

Jardin (Du.), Nos. 103 and 104,	65
Jouvenet, Nos. 193 and 194,	112

K.

Klomp, No. 79	51
-------------------------	----

L.

Llanos y Valdes, No. 172,	102
Largilliere, (De), No. 195.	112
Lely, No. 105,	66
Lepicier, No. 213,	120
Lionardo da Vinci, Nos. 23 and 24,	15
Lorenzo, il Monaco, No. 9,	9
Lovini, No. 43,	34

M.

Maas, No. 106,	67
Mabuse, Nos. 107, and 108,	67
Mantegna, No. 40 (A.),	30
Matsys, No. 109,	68
Memmi, Nos. 5 and 6,	7
Michel, No. 218,	123
Mignard, Nos. 185 and 186,	109
Molnaer, (Jan.) No. 110,	69
Molnaer, (Nicholas,) No. 111,	69
Montpensier, (Duc de,) No. 230,	128
Moucheron, No. 112,	70
Murillo, Nos. 169, 170 and 171,	100

N.

Neck, (Van,) No. 113,	70
Neefs, No. 115,	71
Neer, (Van der,) No. 114,	71
Netscher, No. 116,	72

O.

Ochterveldt, (Van,) No. 118,	73
Ommeganck, No. 221,	124
Oost, (Van,) No. 117,	72
Ostade, (Adrian Van,) No. 119,	73
do do (School of) No. 119 A.	74
Ostade, (Isaac Van,) No. 120,	74

P.

Palma, (il Vecchio,) No. 46,	36
Pater, No. 199,	114
Perugino, No. 22,	14
Poelemburg, No. 121,	74
Porbus, No. 122,	75
Poussin, (Nicholas,) Nos. 177, 178 and 179,	104
Poussin, (Guaspere,) Nos. 180, 181 and 182,	106
Prud'hon, No. 214,	120

Q.

Querfurt, No. 123,	75
------------------------------	----

R.

Raphael, Nos. 25, 26 (copy) and 27 (copy),	16
Rembrandt, Nos. 124, 125 (copy), and 126 (copy),	76
“ (School of), No. 127,	77
Reynolds, (Sir Joshua), No. 228,	127
Rigaud, No. 196,	113
Robert, No. 204,	116
Rokes, see Zorg,	
Rubens, Nos. 128, 129, 130, 131, 132, 133 and 134 (copy)	77
Ruysdael, Nos. 135, 136, and 137,	82

S.

Salvator Rosa, No. 56,	41
“ (School of) No. 57	42
Sassoferrato, No. 55,	41
Schaal, No. 217,	122
Schoen, No. 164,	97
Sebastiano del Piombo, No. 37,	27
Sesto, No. 44,	35
Snyders, Nos. 138 and 139,	83
Steen, No. 140,	84
Sueur, (Le) No. 187,	109
Sully, No. 223,	125
Sustermans, No. 53,	40

T.

Teniers, No. 141, 142, 143, 144, 145, and 146,	84
Terburg, No. 147,	88
Titian, No. 33,	24
“ (School of) Nos. 34 and 35,	26
Tourniere, No. 207,	117
Twelfth Century, (School of) No. 15,	11

U.

Uccello, No. 18,	12
Unknown Artists, (French School), Nos. 173, 174, and 175,	103
“ “ (Flemish School), Nos. 156 A, and 156 B,	93
“ “ (Italian School), No. 54,	40
Uytendael, No. 163,	97

V.

Valkenburg, Nos. 165 and 166,	98
Vallin, No. 216,	122
Vandyck—see Dyck,	
Venetian School (Ancient), No. 17,	11
Velasquez, Nos. 167 and 168,	99
Velde (Adrian Van de), No. 150,	89
“ (William “), Nos. 148 and 149,	88
Verboom, No. 151,	90
Vernet (Joseph) Nos. 205 and 206,	116
Vernet (Horace) Nos. 215, and 215 (A)	121
Vries (De) No. 84,	53

W.

Watteau, Nos. 197 and 198,	114
Weenix, No. 152,	90
West (Sir Benjamin) No. 229,	127
West, (W.) No. 224,	125
Wouvermans, No. 153 and 154.	91
Wynants, No. 155,	92

Z

Zorg, No. 156,	92
--------------------------	----

